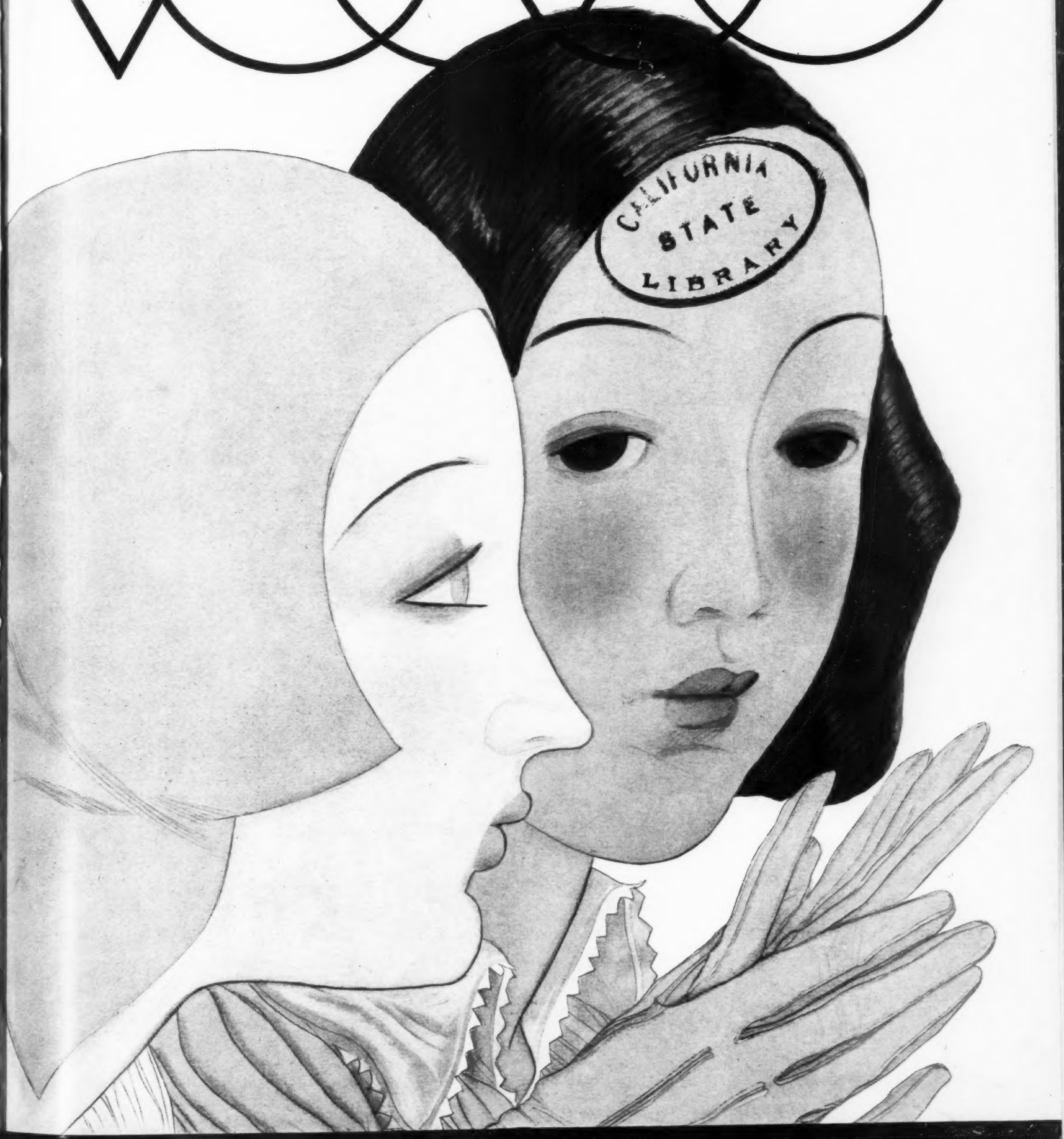
Lepage

VOGUE



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ARCH 1 · 1930

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1855 · SEVENTY-FIFTH ANNIVERSARY · 1930

MEN might never have thought of it, but women have long known the convenience of a shelf above the kitchen sink. The new Crane *Corwith* has an integral one in the flat-topped box back. . . . Men, not being daily annoyed, might not guess how often overhanging sink fittings can break dishes. A recess, into which even the spout swings back, leaves the whole sink free. . . . Low back for under-window placement, concealed hose and spray, hand-closing Dual strainer or lever-operated pop-up waste to make the sink a dishpan; every detail of the *Corwith* has been planned from women's viewpoint. Because women know that pleasant surroundings also keep away fatigue, it is offered in the Lisbon blue here shown and in eleven other charming hues, to set the color key for the whole room. No matter how little or much you wish to spend on your kitchen, nearby Crane Exhibit Rooms will give many profitable suggestions. Your architect and plumbing contractor will help you take advantage of modern possibilities at lowest cost.

Valves CRANE *Fittings*

FIXTURES, VALVES, FITTINGS, AND PIPING, FOR DOMESTIC AND INDUSTRIAL USE

Crane Co., General Offices: 836 S. Michigan Ave., Chicago • 23 W. 44th St., New York • Branches and sales offices in one hundred and ninety cities

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

PEARL NECKLACES

and Pearls for
Additions to Necklaces

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

Strange . . . that the genius of a single family should have guided the smart world for a century in its choice of perfumes! Yet the reign of the Guerlain dynasty has been unbroken for a hundred changing years. The loveliness of the Empress Eugenie found its complement in the delightful flower odeurs created for her by Pierre Francois Guerlain. The gay rebels who shook off the Victorian yoke found their new daring incarnated in Jicky. The elegantes of today adore the sophistication of Shalimar.

GUERLAIN

PARIS • 68 CHAMPS ÉLYSÉES — MONTREAL • 60 CRAIG ST. W. — NEW YORK • 578 MADISON AVE

GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

VOGUE
March 1st, 1930

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Vol. 75, No.
Whole No. 1

BONWIT TELLER

FIFTH AVENUE AT 38TH STREET

NEW YORK

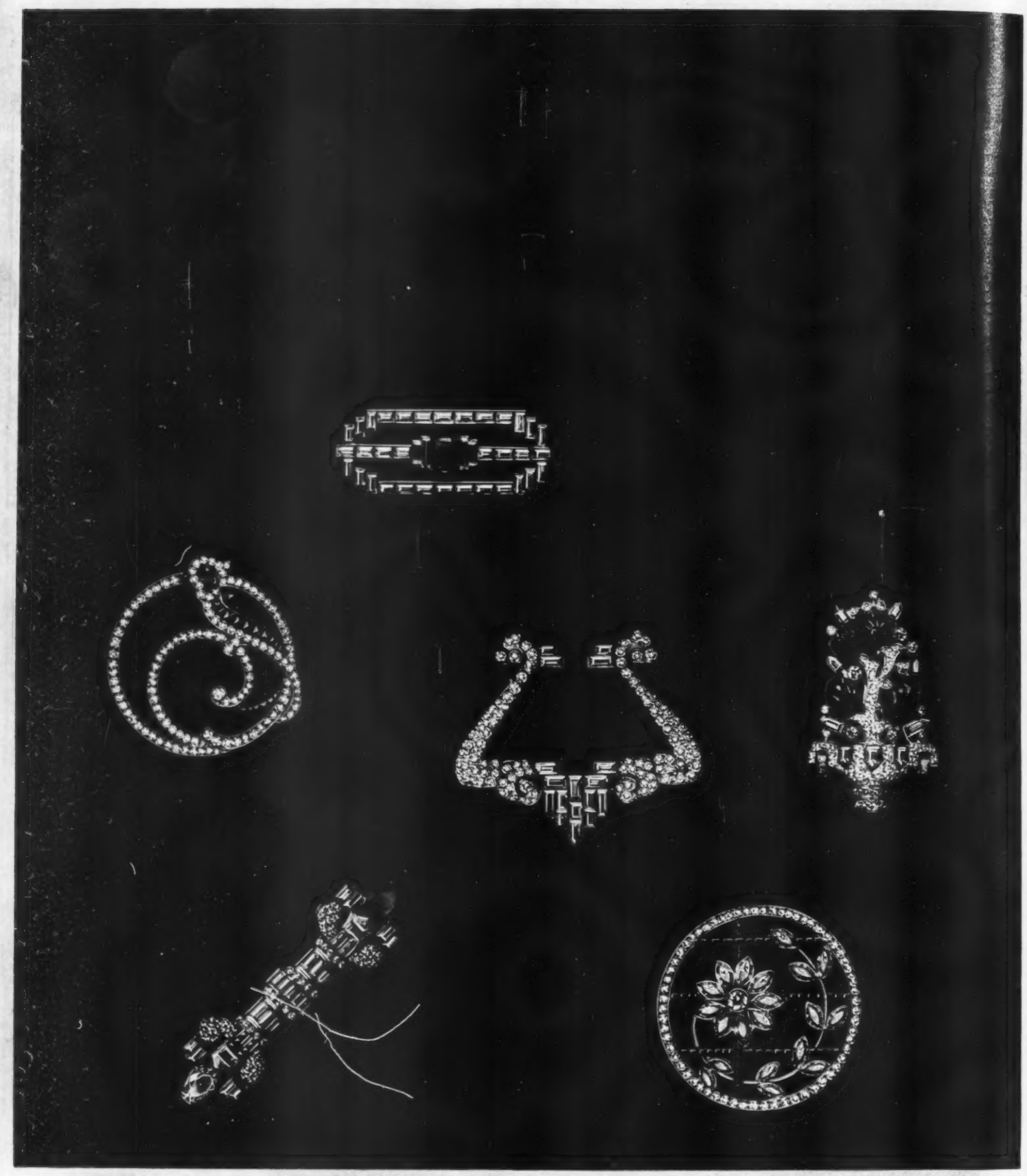
PHILADELPHIA

PARIS LONDON

IN TERMS OF YOUTH

We present the spring fashions destined for importance wherever smart young people gather, here or abroad!

Misses' Gowns
Sizes 12 to 20
Misses' Coats
Sizes 12 to 18
Third Floor



New brooch creations—precious stones combined with rare artistry—remarkable effects indicative of the advanced ideas of the house

J. E. CALDWELL & CO.

PHILADELPHIA

For Mademoiselle

Left—Bramley three-piece suit of a new crêpey wool fabric with silk crêpe blouse to match coat lining. Red, green, blue, rust, brown or black. 69.50

Center—Bramley three-piece suit of a new crêpey wool fabric with detachable karakul kid fur scarf. Silk crêpe blouse to match coat lining. Black, red, green, blue or brown. Also in gray, green or blue tweed. 89.50

Right—Bramley two-piece classic tailleur of covert, in brown, green or oxford; or of black or navy blue twill. Silk lined coat. 48.00

Sizes 14 to 20 years
Also size 31 for Small Women

INDIVIDUAL SUIT SHOP
FOR MADEMOISELLE
Second Floor

Bramleys ARE QUITE THE SMARTEST OF THE NEW SUITS

Bramley Fashions are originated and Patented by Franklin Simon & Co.

Franklin Simon & Co.

A STORE OF INDIVIDUAL SHOPS
FIFTH AVENUE NEW YORK

Entire contents copyrighted 1930, by Franklin Simon & Co., Inc.

A bridge set, in blue glazed leather, which contains four numbers, two gold pencils, and cards and score pads for two tables. The set is also available in many other colors.

A bridge set, in glazed green calf, with white jade insert and gold-tooled borders. The set contains cards and score pads for two tables, and two gold pencils.

YOUR CARD TABLE SHOULD BE AS PERFECTLY APPOINTED AS YOUR DINNER TABLE

A case, in tan cowhide, which contains cards, chips and other accessories for poker. The case is also available in brown, black and a variety of colors.

CONTRACT . . . poker . . . auction . . . it doesn't matter what you play. But when civilized people sit down at cards together, certain civilized amenities should be observed. The table . . . the cards . . . the chips or scoring pads . . . all should be marked with correct taste and restrained elegance. And conspicuous among these appointments, cases and containers of fine leather lend an added note of quiet luxury.

People accustomed to the better things of life have found the selection of these cases relatively a simple matter. They govern their choice by the presence of a tiny golden keystone R. That imprint, placed upon every article of fine leather manufactured by C. F. Rumpp & Sons, Inc., of Philadelphia, is an infallible method of knowing which are the best gifts . . . the mark of a noble tradition.

Eighty years ago, the founder of this organization formulated policies which were to direct the later development of the business. Craftsmanship would be of a high order. The finest materials, and only the finest, would be employed. And not until each article was as nearly perfect as consummate skill and talent could make it, would it be counted ready for use. . . . Deviations from these high standards have never been tolerated.

TRADE R MARK

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better jewelers, department stores, stationers, and leather goods stores.

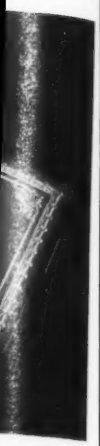
C. F. RUMPP & SONS, INC.

PHILADELPHIA AND NEW YORK

ESTABLISHED IN 1850

By Invitation Member

A bridge set, in glazed green calf, with white jade insert and gold-tooled borders. The set contains two packs of cards, a gold pencil and a score pad.



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GOLFLEX

The "sporting thing to wear" for early spring days has been forecast in this cardigan suit of Jonetta. It is man-tailored of course, with details that are unmistakably "Golflex" . . . . piquant short sleeves, an adjustable neck, a shirt-collar with four-in-hand tie of contrasting color, and a slim line skirt that achieves freedom of action from its side plaits starting below the hips. In hydrangea blue, elfin green, sunflower yellow, cashew tan, pirate red, dome blue, white pine green and oxford. If wanted it can be specially made in flat crepe . . . Created and distributed by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C. and in Canada by Gould Samuel & Co., Montreal. $35.00

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SILKS that are SMARTEST for Spring and Summer

Write to Department 18 for samples

PRINTED CRÊPE DE CHINE in a variety of small-spaced or all-over florals and "air-brush" designs on light or dark grounds. Exceptional quality. 39 inches wide. Specially priced, $2.75 a yard.

PRINTED SILKS, imported and domestic, with the newest types of small or medium designs for street and afternoon frocks. Light or dark effects. 39 inches wide, $3.50, $4.50 to $14.50 a yard.

PRINTED CHIFFONS in the new shadowy florals, bouquet or foliage designs on white, pastel or dark grounds. Typically French in quality and in their exquisite colors. 39 inches wide, $3.95 to $12.50 a yard.

TYRIAN SILKS from the House of Liberty, London, feature exclusive hand-blocked designs in the lovely soft colors for which Liberty's is famous. 32 inches wide, $4.50 a yard.

SHIRTING SILKS in gay Basque, candy or narrow stripes, in checks, solid colors or end-to-end weaves are very smart for blouses and "shirt-waist" frocks. Fine quality, all-silk broadcloth that washes perfectly. 32 inches wide, $1.95 a yard.

RAJAH SILK, the royal member of the shantung family, in azalea pink, white, sky blue and a wide range of sports' colors. Washable. 36 inches wide, $1.95 a yard.

IMPORTED HONAN PONGEE comes in all the "baby" pastels for sports' wear and in darker colors for street suits. Washable. 32 inches wide, $1.25 a yard. *Special*—Pongee in natural color only, 32 inches wide, 75¢, 95¢ and $1.25 a yard.

IMPORTED CHINESE BROCADES in exclusive McCutcheon designs feature white and pastels for sports' frocks. Washable. 29 inches wide, $3.95 a yard.

FLAT CRÊPE in all the new Paris colors comes in that heavy quality which falls into graceful lines. 39 inches wide, $2.95 a yard and $3.95 a yard.

COREAN SILK in a wide range of light and dark colors. A soft crinkly silk that has a multitude of decorative uses. 30 inches wide, $1.65 a yard.

LINGERIE SILKS in the flower pastels, all wash perfectly. 40 inches wide. Fantome Silk, $3.50 a yard, Triple Voile, $2.95 a yard, Printed Triple Voile, $5.50 a yard, Imported crêpe de Chine, $3.75 a yard, crêpe de Chine, domestic, $2.95 a yard.

Reg. U.S. Pat. Off.

McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST. DEPARTMENT 18, NEW YORK

you need *two* spring suits . .

One for sports and travel, as shown above . . high-belted and with matching coat of the same tweed to "ensemble the ensemble."

. . the other distinctly formal with fitted waistline and flattering fur . . the important new type of tweed suit for immediate town wear.

The suit at the left above is 135.00. The matching coat, 75.00. Directly above, 210.00.

Jay-Thorpe 24 WEST 57th STREET, NEW YORK

"PIQUANTE," Illustrated, in Grain de Soie

THE Milgrim Hat of Grain de Soie—a flexible, fabric-like straw sponsored by Sally Milgrim—does unexpected, delightful things with the pliable, finely woven straw. Tiny folds give discreet yet jaunty flares—little accenting ears offer a novel note of interest. And at the unusual joining of crown to beautifully modulated brim, there is a fine outline of contrasting grosgrain.

MILGRIM

Hats by Milgrim may be had at the better shops throughout the country

6 WEST 57th STREET, NEW YORK
CHICAGO CLEVELAND DETROIT MIAMI BEACH

. . . A Brand New Stocking Trick!

Looks Sheerer . . . Wears Longer

SIX months ago, the word went from one smart young thing to another that stockings worn inside out looked sheerer—had subtler color value—didn't show rings—some even said, wore longer. . . Presto! Thousands of pairs reversed themselves in the twinkling of an eye.

But those who were fastidious didn't like the reversed seams . . . An expert stepped in . . . And today, all smart women, young and otherwise, are offered the new Rograin, the modern stocking with seams as smooth as little silken veins.

Rograin looks a dollar sheerer than it is. Rograin wears a dollar longer than it looks. Rograin gives the effect all women want—at a price all husbands and fathers think legitimate but not extravagant . . . Hurry up and get your first pair!

N. B.

If you've never tried inside-outing, reverse one of your own stockings before you close this magazine . . . You'll get added sheerness—but you won't have smooth seams . . . Then you'll buy Rograin hosiery and have both. $1.95

A FEW OF THE LEADING STORES SELLING ROGRAIN:

Akron, Ohio
A. Polsky Co.
Boston, Mass.
R. H. White Co.
Brooklyn, N. Y.
Frederick Loeser & Co. Inc.
Cincinnati, Ohio
The H. & S. Pogue Co.
Cleveland, Ohio
The Higbee Company
The May Company
The Wm. Taylor Son & Co.
Dallas, Texas
Volk Brothers Co.
Dayton, Ohio
The Elder & Johnston Co.
Detroit, Mich.
Frank & Seder Co.
The Ernst Kern Co.
Fort Worth, Texas
The H. C. Meacham Co.
Los Angeles, Calif.
The May Company
Louisville, Ky.
The Stewart Dry Goods Co.
Memphis, Tenn.
The John Gerber Co.
Minneapolis, Minn.
L. S. Donaldson Company
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Philadelphia, Pa.
Strawbridge & Clothier
Pittsburgh, Pa.
Kaufmann's
Richmond, Va.
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The Bon Marche
St. Louis, Mo.
Famous-Barr Co.
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Stix, Baer & Fuller Company
Toledo, Ohio
The LaSalle & Koch Co.
Washington, D. C.
Woodward & Lothrop

ROGRAIN*

©C. H. C. 1930

*Pat. Pending. Reg. U. S. Pat. Off.

Made by Roman Stripe Mills; exclusive selling agents, Combine Hosiery Corporation, 1107 Broadway, New York City

STEWART
suggests this spring tailleur of Celanese Mirrocel in firefly red, trimmed with white galyak, the blouse and lining of eggshell Celanese Panne Satin.

On the Avenue This Spring... Suits Take the Fashion Lead

To be in the fashion this spring is to be smartly suited. And to be smartly suited is to wear a tailleur of Mirrocel, one of the new Celanese Fabrics. It is the perfect medium for the fine details of the tailored mode, while the individuality of its distinctive weave gives it fresh fashion interest for this season. Other Celanese weaves that lend themselves gracefully to tailored lines include Permanent Moire, Panne Satin, Crepe Ondese and Crepe Caribe All combine with their beauty the practical qualities that make Celanese Fabrics unique. They do not shrink or stretch . . . rain does not spot them . . . perspiration does not harm the fabric or the color. Free from weighting, they may be cleaned or washed without fear of losing their original body and lustre.

CELANESE *Fabrics*

TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City

THE NEW "SHAGMOOR" TOPCOATS...

French in Appearance . . . English in the incomparable Manner of Tailoring . . . American in Their Youthful Vivacity, Practical Wearability and Pronounced Economy. ¶New, Soft, Refined Patterns . . . Dashing Silhouettes and Colours . . . Unmistakably Individual Style Motifs . . . with Luxurious Furs, or Tailored Models. ¶The Vogue Calls for "Shagmoor!"

National "Shagmoor" Week

Special Displays of the Newest "Shagmoor" Creations Will Be Featured Throughout the United States and Canada Between March 3 & 10.

Look for the "Shagmoor" Label

Free on Request—

Portfolio of 16 Portraits of the Smartest "Shagmoor" Topcoats for Spring . . . Portraying the Most Voguish Silhouettes.

Created Exclusively by The House of Shagmoor (Linder Bros., Inc.), 498 Seventh Ave., New York
. . . in Canada: The House of Shagmoor, 2050 Bleury Street, Montreal

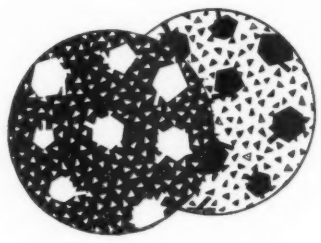
A RAYON VIEW OF THE MODE

Jade green transparent rayon velvet makes a slim wrap with cleverly cut elbow space. Worn over a fluttering, diagonally flounced gown of soft rayon lace in the same green. Dress and wrap from Kurzman

"Mouldette" by Carter, of flesh colored rayon, gives perfect princess lines entirely without the use of bones. Just as light and washable as a piece of lingerie. Detachable garters. From Best & Company

Ombre striped shiki by the Hadlee Silk Mills. A luxurious modern rayon material that drapes beautifully while subtly combining in its vertical stripes a dozen tones of brown, blue and gray. From Lord & Taylor

Bergdorf Goodman uses the dull side of a red and white silk and rayon satin print for the tuck-in blouse and skirt yoke of this piquant costume. The smart circular skirt is of fine, white wool crepella.



"Twin Prints," in a smart modern pattern of softest rayon, can be variously adapted for skirt and blouse or dress and coat lining ensembles. Duplan Silk Corp.

Jay-Thorpe offers an intriguing evening slipper of lovely antique gold rayon with a flower pattern in subtle tones of blue, green and henna. Trimmed in gold kid.

The three graces of fashion—beauty, dependability, and economy—account for the brilliant success of rayon . . . Man-made. Modern. With the soft sheen the new romantic fashions demand. And the clear jewel-like colors that cannot be equaled in the older fabrics.

Every smart woman wears rayon and uses rayon, either by itself or in combination with wool, cotton or silk . . . From your slim underthings to your newest velvet evening wrap, in your latest traveling case, in your curtains and upholstery—rayon plays a vital part.

RAYON

RAYON INSTITUTE OF AMERICA, INC., 2 PARK AVE., NEW YORK CITY

ART IN FOOTWEAR

The "Veda" . . . of Suntan Beige Kid with complementary colored trim . . . is just one of the many new Peacock Shoe creations for spring.

Every type of heel, from the very low to the extremely high, may be had in Peacock Hi-Arch, Narrow-Heel Shoe creations.

PEACOCK SHOES are famous for their faultless style . . . their exclusive Hi-Arch, Narrow-Heel combination . . . and their perfect harmonizing with every type of costume or ensemble. Ten Dollars to Twenty-Five . . . Many Smart Styles at Ten to Twelve-Fifty.

PEACOCK SHOES

PEACOCK SHOE SHOPS AND DEPARTMENTS IN PRINCIPAL CITIES

BY BOYD-WELSH

BEHOLD, HOW FAIR A FOUNDATION FOR YOUR SMART SPRING CLOTHES —THE DUO-SETTE IN SUPREMELY LOVELY NEW VERSIONS OF PLIANT EMBROIDERED NETS! SO CLEVERLY CUT AND STITCHED, BONED SO INVISIBLY AND LIGHTLY —THE DUO-SETTE IS A SECRET BETWEEN YOUR FIGURE AND EVEN THE MOST FITTED OF FROCKS!

DUO·SETTE

LILY OF FRANCE

GRACIOUSLY CURVED IS THE BUST; ENVIABLY SLENDER THE WAIST— YET THE DUO-SETTE IS AS SOFT IN YOUR HAND AS FINE LINGERIE!

AT LEADING STORES EVERYWHERE. CREATED BY LILY OF FRANCE CORSET CO. AT 1115 BROADWAY, NEW YORK.

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Lanvin

(Authoritative exponent of French couture)

says . . *"The romantic quality that is the dominant motif of the smart woman's clothes today requires of the wearer a grace of carriage that is possible only when the shoe allows the foot freedom with correct support, thus insuring complete comfort and the natural, effortless vitality of youth in every step."*

Lanvin

AND here are the shoes to accompany the new clothes. Elegant as the costume creations of the Paris designers . . . long of line, slenderizing, high-arched, glove-fitting, graceful of heel . . . exquisitely carrying out the feeling of the new silhouette.

Yet still another luxury, obtainable in no other footwear, makes these the shoes of *complete* satisfaction. The luxury of the Selby Arch Preserver natural tread-base, hidden away inside each lovely shoe. Here is assurance of the foot vitality, the rhythmic carriage, that Madame Lanvin demands of the woman who wears the romantic styles of today.

Your Selby dealer will be glad to demonstrate to you these exclusive, concealed, patented features and show you how they prevent all awkward strain and permit complete freedom of movement, thus providing perfect comfort and tireless grace for every activity.

Models for every occasion, $10 up, bringing you the famous Selby qualities of long wear, lasting shapeliness and true economy.

Madame Lanvin reveals her creative genius in the original use of her own Lanvin green on this smart black afternoon gown, so perfectly complemented by the Selby Arch Preserver "Orchid" slipper in exquisite black kid and lizard. Costume designed especially for The Selby Shoe Company. Drawn by the famous French fashion artist, M. Fromenti.

Selby ARCH PRESERVER SHOE

PAGAN

CARMEL

Another version of the PAGAN

ARCH PRESERVER SHOE — "KEEPS THE FOOT WELL"

Made for women, juniors, misses and children by only The Selby Shoe Co., Portsmouth, O. For men and boys by only E. T. Wright & Co., Inc., Rockland, Mass.

Send for free booklet, "The Modern Shoe for Modern Dress."

The Selby Shoe Co., 167 Seventh St., Portsmouth, Ohio. Please send me your interesting free booklet V-67, also pictures of the latest smart styles in Selby Arch Preserver Shoes. I usually buy shoes from

.....

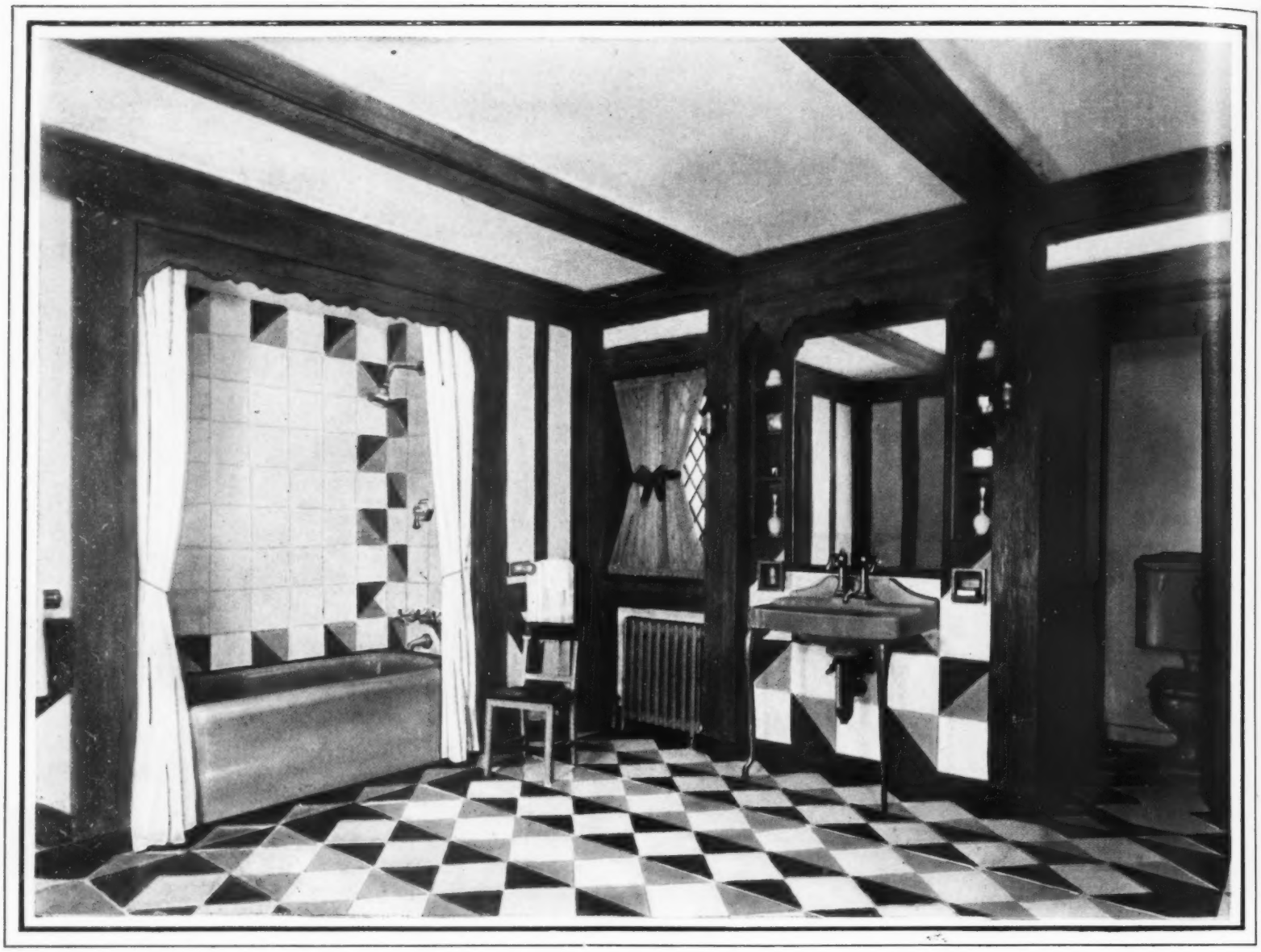
Name.....

Address.....

City.....State.....

THE MODERN SHOE FOR MODERN DRESS

In Chicago: MARSHALL FIELD & CO. . . . *In Philadelphia*: STRAWBRIDGE AND CLOTHIER . . . *In Los Angeles*: GUDE'S, Inc.



IN MANY A STATELY OLD HOME THERE IS A ROOM THAT SHOULD BE MODERNIZED

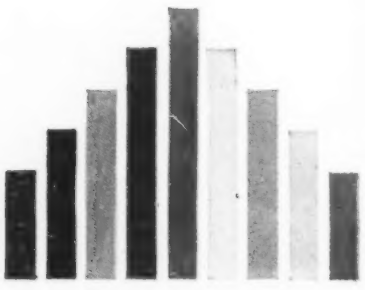
A FRIENDLY, substantial old home. You know at once that it has been in the family many years or even generations. In the Nineties one of the bedrooms or the end of the upper hall was partitioned off and converted into a bathroom. And, strange as it may seem, in this day when the bathroom is planned and furnished with as much care as the other rooms, the old tub with its claw and ball legs is still there.

Some day, and it will very likely be soon, the whole family will insist upon having a modern bathroom. Someone will be designated to write to the "Standard" Sanitary Mfg. Co., Pittsburgh, for a copy of the book "Color and Style in Bathroom Furnishing and Decoration" and visit a "Standard" Showroom in one of the principal cities.

In due time there will be a beautiful, more useful bathroom, a bathroom worthy of the old home, with "Standard" Plumbing Fixtures in delicate orchid, Ming Green, old ivory, or any one of the nine exclusive colors in which these fine fixtures are made.

Perhaps *you* would like to see a copy of the book "Color and Style in Bathroom Furnishing and Decoration." It will be mailed on request, also, if desired, details of an easy financing plan.

"Standard"
PLUMBING FIXTURES

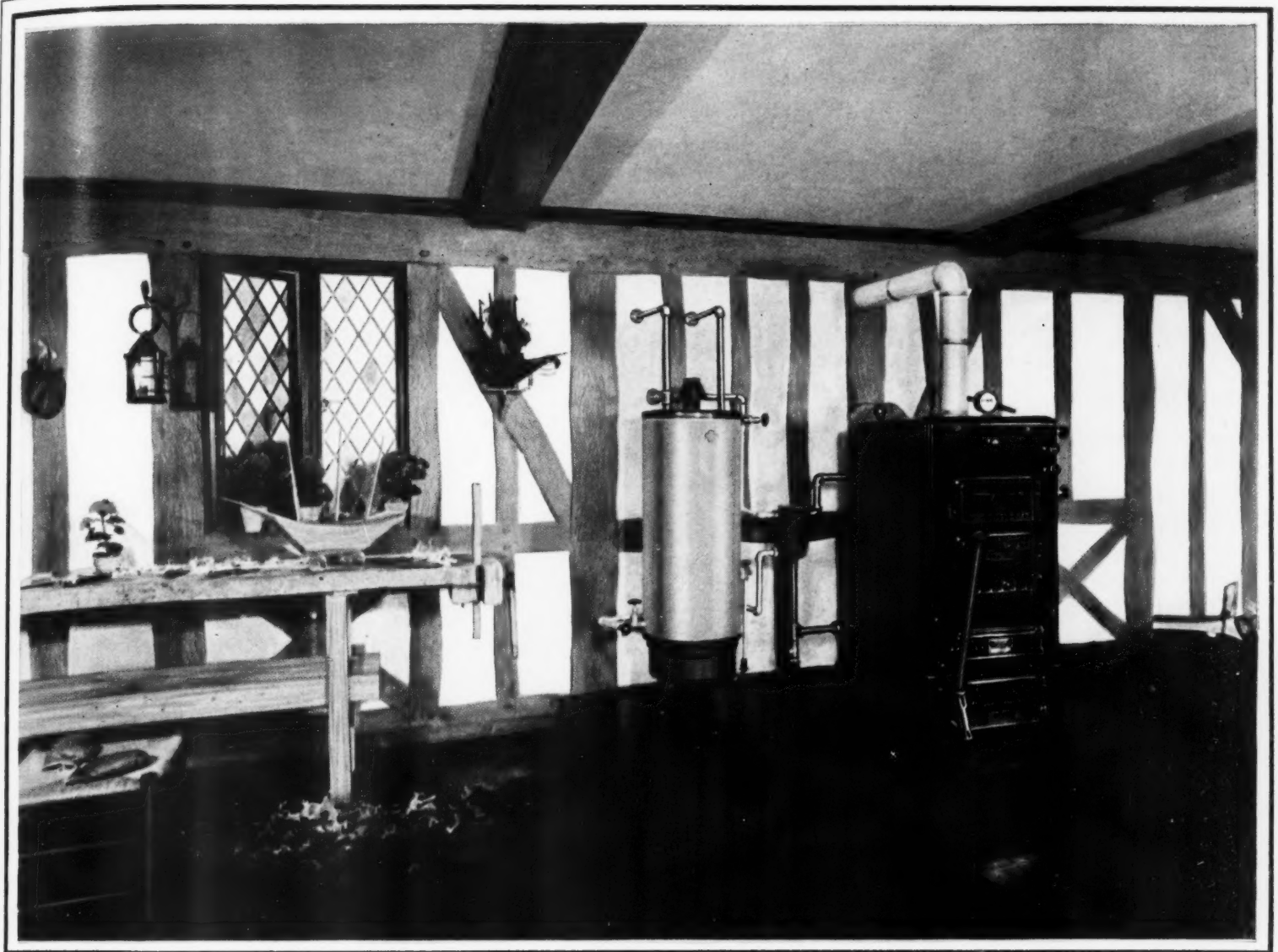


Standard Sanitary Mfg. Co.

106 SIXTH STREET, PITTSBURGH

DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



AMERICAN RADIATOR HEAT FOR APPROXIMATELY $75 PER ROOM—WHY HAVE ANYTHING ELSE?

ARE you going through another winter with inadequate heating? . . . It is really an extravagance to do so, aside from the discomfort, when you can have an American Radiator heating plant installed for approximately $75 a room. And now is the time to install it.

Radiator heat is so natural that it is used in conservatories to protect flowers—and it is equally vital to the health of the family. It is the only kind of heating that assures you clean, even warmth in *every* room, all winter long, regardless of the weather.

And see that your heating plant is "All-American"... part American and part something else means parting from efficiency. "All-American"—Boiler, Radiators and Accessories—means perfect team work. Then get ready to see a transformation downstairs when the "Ideal" Boiler in its red enamel jacket gets busy. It sheds the glamor of a room into the gloom of the cellar.

CONVENIENT PAYMENTS IF YOU DESIRE

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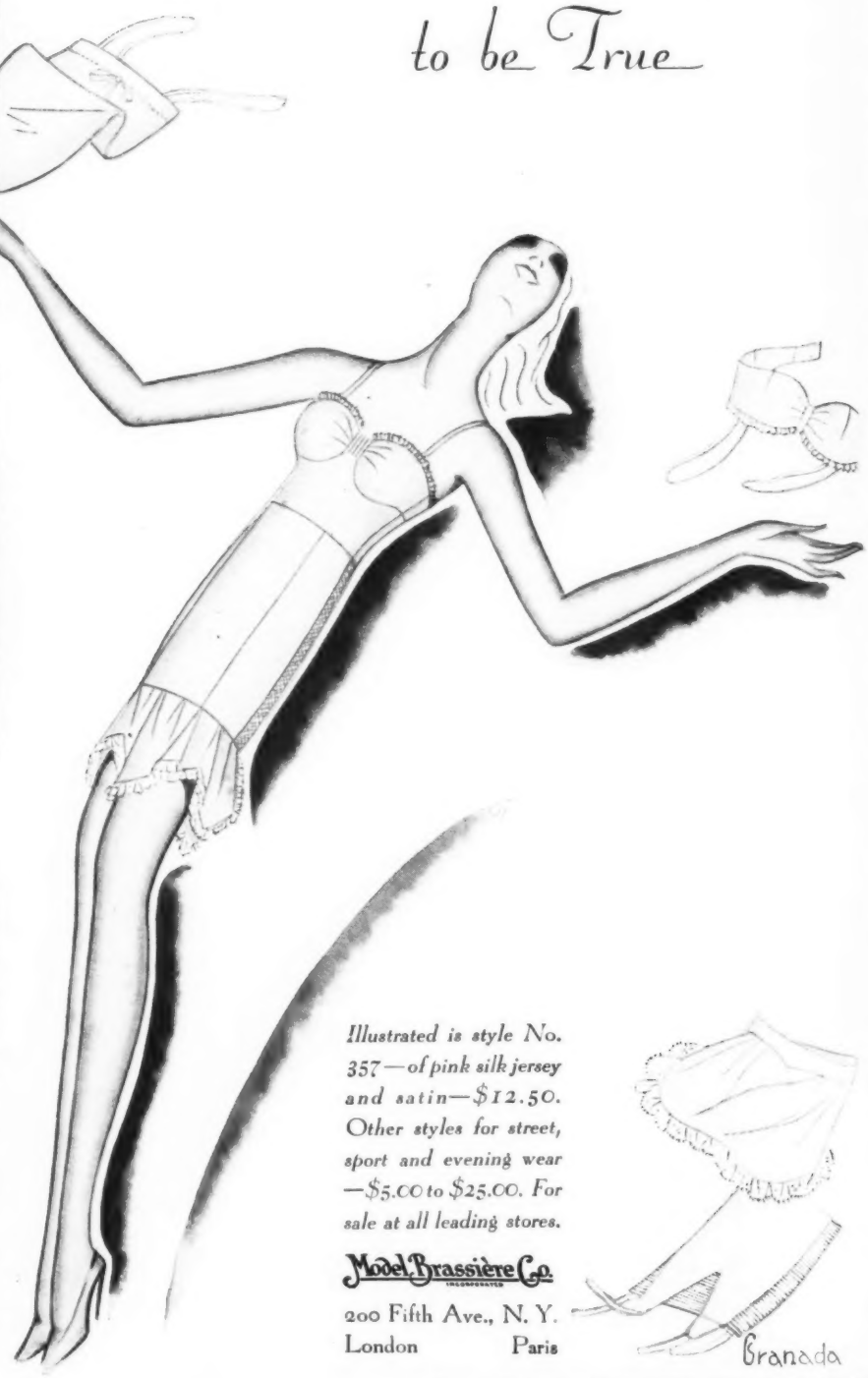

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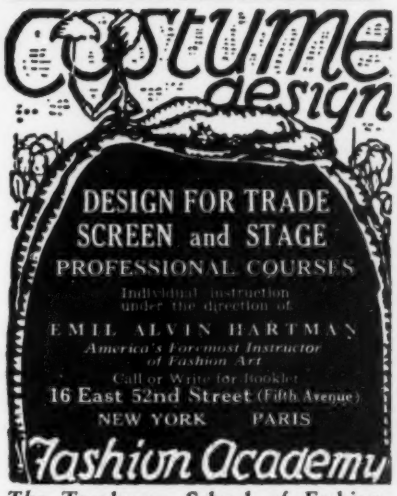

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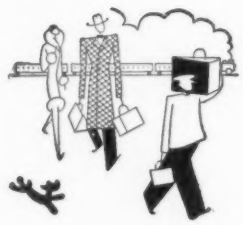

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The Goring Hotel. Belgravia, S. W. 1. Near Victoria Station. Every room with bath. Central heating. Telegrams, "Goring Hotel London."

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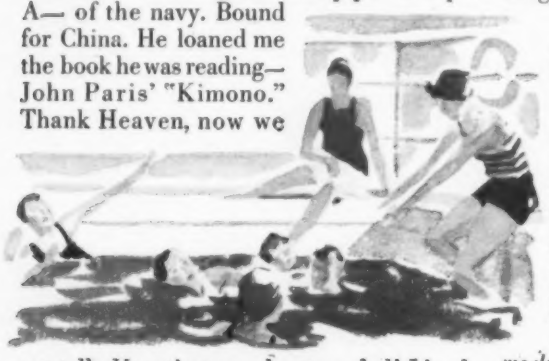
"IF THIS IS MY FIRST DAY IN THE ORIENT-WHAT WILL THE REST BE?"

Sailing Day:—Didn't know it would be such a thrill! The ship all hung with lanterns and flags. Everybody throwing colored streamers and balloons, the orchestra playing and such a crowd! Laughing and kissing. Last minute Bon Voyage baskets and telegrams. A newly married couple dashed up the gangplank under a shower of rice. Can see lots of fun ahead. Our stateroom snowed under flowers and chocolates!

I'm writing this on top deck in my brand-new travel diary. Feeling beautifully luxurious—facing the prospect of new countries and people all around the world.

(Already wondering who is the impressive-looking man with the brief moustache and knickers. He has good taste in pipes. This is the third time he's walked around this deck. Glad I wore this yellow and brown sweater outfit.) Think I'll read awhile . . .

Later—"The man with the pipe" is Capt. A— of the navy. Bound for China. He loaned me the book he was reading—John Paris' "Kimono." Thank Heaven, now we



can talk. How that man has traveled! Lived all over the world. No wonder he looks so bronzed and cosmopolitan. And he bridges as well as he talks.

Second day out—Splendid dip in the pool. What a fashion parade of bathing suits. My new V-back suit is just the thing. Lounged in deck chairs, topside, with the girls while Old Sol gave us a beauty-brown. Then to tea. Danced with three new men.

Tonight's the big costume party. Must wrack my brains for something different. Oh, inspiration where art thou?

1:30 a.m.—Whoopee, the evening was a riot! Went to the party as Lady of the Bawth. Attired in 2 bath towels, 3 beauty marks, a sponge corsage-flower, a sink stopper necklace and an alarm clock for a wrist watch. Not to mention a soap box for a vanity. Glorious time.

And what food! Papaii melons from Honolulu, fresh mushrooms, breaded froglegs, pili nuts and mangoes from Manila, creme de menthe sherbet . . . I think we have the best table on the ship. Baron von P— is at my right, the newlywed couple from Stanford just across, and the jovial Captain holding down the hostly honors. Having too good a time to write every day . . . !

Thursday—Yokohama today. Already the water is dotted with sampans and little brown fishermen.

Well, I've ridden in my first ricksha! And now I know how Caesar felt in a chariot! Spent the day Oh-ing and Ah-ing. First at the Daibutsu Buddha at Kamakura. Never will forget those mysterious slumbrous eyes.

After luncheon we went up to Tokyo on a perfectly modern interurban. To the Thursday Club where we bought genuine Japanese kimonos. (Not the usual tourist kind.) These were in dark, rich colors—plum, mauve and gray with delicate striping and simple motifs. Stunning present for a particular man.

Then to see the Meji Shrine where the Japanese pray for the Emperor's soul. (An inner shrine contains a sacred mirror which represents his soul. Fascinating idea!)

Drove up in the hills for a native supper. A doll-like paper tea-house with doors that slide back. View of the whole city twinkled below. Sat on little grass mats, and ate *sukiaki* and *gunabi* with bamboo chopsticks.

Saw a real geisha dance at the *Adzuma Odori*—How very Japanese! Next act was an uproarious cloth-horse—a country cousin to "Spark Plug." Japanese adore comedy.

Ended up a perfect evening with a trip to *Asakusa*, Tokyo's Coney Island. Laughed our way through the crazy mirror palace, eating Japanese fish candy.

Stopped to fill our miniature English motor with Japanese "motor spirits" and sped back along the *left-hand* side of the road to our hotel.

If this is my first day in the Orient, what *will* the rest be?

Note: This is the first of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 1-C of the nearest Passenger Office listed below.

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ellevue. The rendezvous for the best society. tiful location on Lichtentaler Allee. Tennis, ing, golf, and swimming-pool. Private park.

Dresden

otel Bellevue. Unique position on the Elbe River. tiful garden, terraces, excellent restaurant. ging Director: R. Bretschneider.

Nuremberg

rand Hotel. The leading house, conveniently sit- near the railway station. Two hundred rooms, tically furnished. Every modern comfort available.

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otel Schwarzer Bock. First class family hotel. beds. Medical bath in the house. Golf, tennis, Th. Schafer, Proprietor.

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rand Central Hotel. 200 bedrooms with hot and water. Single rooms from 7/6 up, Double 14/-; private suites. Telegrams "Grancent Belfast."

ITALY

Milan

ertolini's Hotel Europe. In centre of social life the finest shops. View of Cathedral. Quiet rooms ing garden. Up-to-date. First class cooking.

Naples

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arker's Hotel. A first rate hostelry in an unsur- ed setting on the Corso Vittorio Emanuele. Ex- ent location overlooking bay, city and Vesuvius.

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den Hotel. Overlooking the splendid gardens of Ludovisi Quarter, provides comfortable and luxu- s headquarters in the centre of the Eternal City.

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oyal Hotel. 200 rooms, 100 baths. Luxurious rden. Tennis. Illustrated folder will be sent on quest. M. Bertolini, Proprietor.

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otel Maria Christina. An ultra modern hotel ith all the Spanish atmosphere. Every possible mfort. Ideal location.

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Northern Europe's playground. Visit the Stockholm Exposition May-September. Write the Swedish State Railways, Dept. T.D., 551 Fifth Ave., N. Y. C.

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Bâle

The Three Kings' Hotel. On the famous Rhine. The leading house of Bâle. Apartments with baths. Garage. Phone.

Geneva

The Beau-Rivage. Finest position on the lake, fac- ing Mt. Blanc. Latest entirely renovated hotel in Geneva. Rendezvous of English and American Society.

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Palace Beau Site. Lausanne's most cheerful, most homelike hotel. Splendid view overlooking park. Tennis, golf, garage. Justin Baumgartner, Manager.

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Grand Hotel National. For situation and comfort unsurpassed. One of the leading and most up-to- date. Always open. Golf. 18-holes.

Hotel Schweizerhof. A distinctive hotel beauti- fully situated on the lake. 500 modern rooms. Open the year round. 18-hole course. O. Hauser, Prop.

St. Moritz

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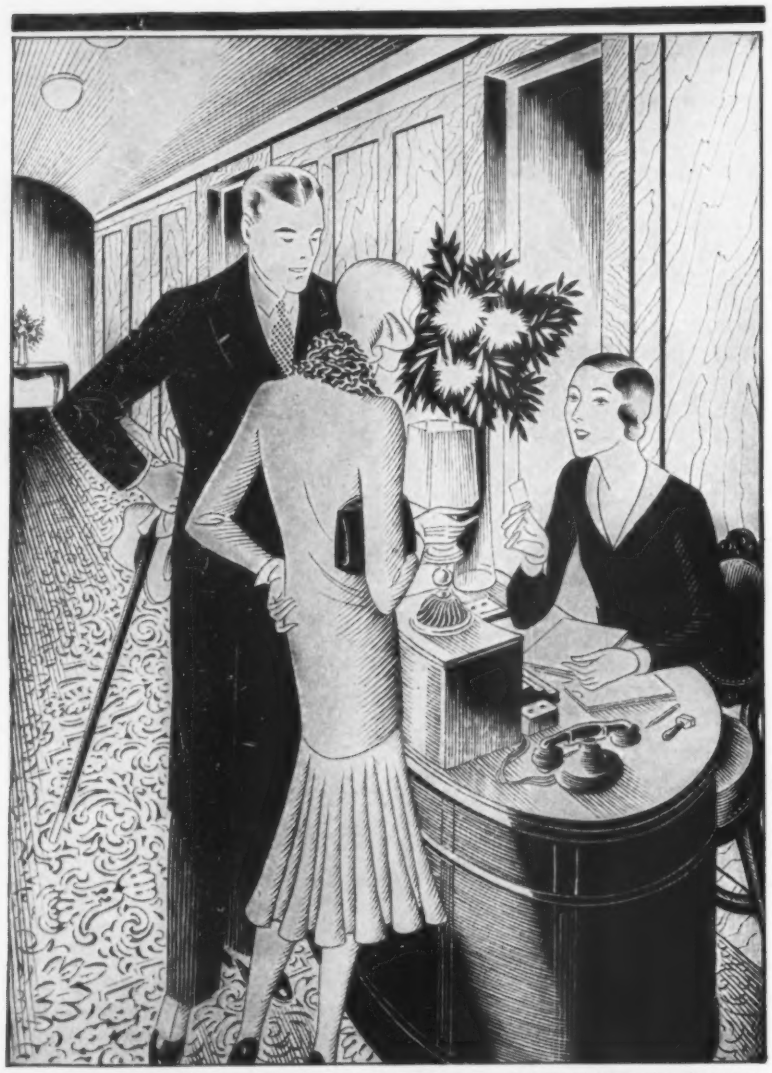

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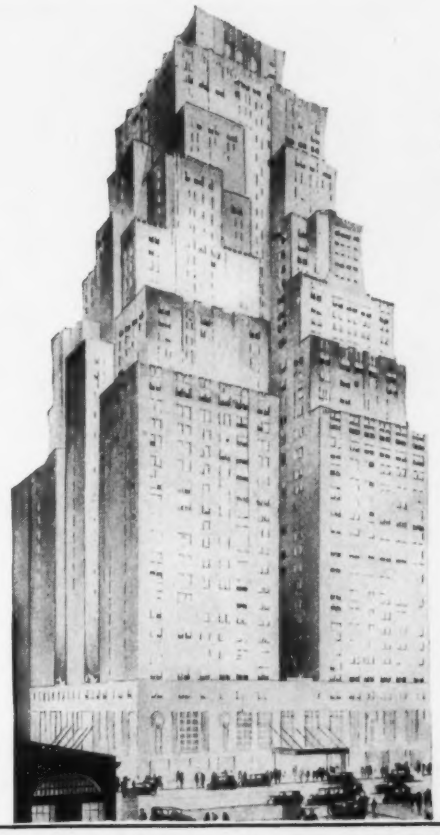

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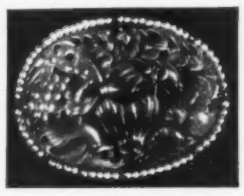

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SOCIETY

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d'Epremesnil—On January 6, to Baron and Baroness d'Epremesnil (Adeline M. Oxnard), a son.

Edgerton—On January 21, to Mr. and Mrs. Malcolm J. Edgerton (Edna Fischer), a daughter.

Huddleson—In January, to Doctor James H. Huddleson and Mrs. Huddleson (Mary Ellen Pascoe), a son.

Sheldon—On January 13, to Mr. and Mrs. Huntington Sheldon (Magda Merck), a son.

Trowbridge—On January 17, to the Reverend George A. Trowbridge and Mrs. Trowbridge (Jean Whiting), a daughter.

Van Rensselaer—On January 21, to Mr. and Mrs. Bernard S. Van Rensselaer (Rose Tillotson), a son.

Wells—On January 21, to Mr. and Mrs. David Torrey Wells (Margaret Michie), a son.

LOS ANGELES

Chapman—On January 2, to Mr. and Mrs. Philip Miles Chapman (Helen Thompson), a daughter, Ann Dryden Chapman.

PHILADELPHIA

Heiserman—On January 7, to Mr. and Mrs. Robert B. Heiserman (Cynthia C. Hewitt), a son.

Reeves—On January 6, to Mr. and Mrs. Frank A. Reeves (Henrietta Lewis), a daughter.

ENGAGEMENTS

NEW YORK

Baird-Ravenel—Miss Virginia Burnett Baird, daughter of Mr. and Mrs. Charles W. Baird, to Mr. Thomas Clarke Ravenel, son of Mrs. St. Julien Ravenel.

Cole-Davis—Miss Camilla Ruth Cole, daughter of Doctor Rufus Cole and Mrs. Cole, to Doctor John Staige Davis, junior, son of Doctor John Staige Davis and Mrs. Davis.

d'Oultremont-Merillon—Comtesse Michelle d'Oultremont, daughter of the Comtesse Henri d'Oultremont, to Mr. Pierre Clinch Merillon, of New York and Paris.

Frelinghuysen-Carleton—Miss Frederica Frelinghuysen, daughter of Mr. and Mrs. Peter H. B. Frelinghuysen, to Mr. Richard High Carleton, junior, son of Mr. and Mrs. Richard High Carleton.

Fuller-Randall—Miss Mary Fuller, daughter of Mr. and Mrs. Henry Jones Fuller, to Mr. David Judson Randall, junior, son of Mr. and Mrs. David Judson Randall.

Keys-Collins—Miss Anna Laura Keys, daughter of Mr. and Mrs. Walter S. Keys, to Mr. John Walter Collins, third.

Leavitt-Dyer—Miss Charlotte Leavitt, daughter of Mrs. Charles Wellford Leavitt, to Mr. George Bell Dyer, son of Mr. and Mrs. George Palmer Dyer.

Lee-Cudlipp—Miss Alice Bigelow Lee, daughter of Mr. and Mrs. Ivy L. Lee, to Mr. Chandler Cudlipp, son of Mr. and Mrs. William C. Cudlipp.

ENGAGEMENTS—Continued

Martin-Fish—Miss Marjorie Amelia Martin, daughter of Mr. and Mrs. Leonard J. Martin, to Mr. Henry Stuart Fish, son of the Reverend Henry J. Fish and Mrs. Fish, of Monmouthshire, England.

Neilson-Day—Miss Lillian Hillyard Neilson, daughter of Mr. and Mrs. Robert Hude Neilson, to Mr. George H. Day, son of Mr. and Mrs. Watson Beach Day.

Simpson-Lawrence—Miss Barbara Simpson, daughter of Colonel John R. Simpson and Mrs. Simpson, to Mr. Frank Vinton Lawrence, junior, son of Mr. Frank Vinton Lawrence.

Smith-Shoemaker—Miss Helen Dominick Smith, daughter of Mr. and Mrs. H. Alexander Smith, of Princeton, New Jersey, to the Reverend Samuel M. Shoemaker, junior, son of Mr. and Mrs. Samuel M. Shoemaker, of Baltimore, Maryland.

Thorne-Harrison—Miss Christine Thorne, of Boston, Massachusetts, and St. Benedicts, Norwich, England, to Mr. Nicholas Peter Harrison, son of Mr. and Mrs. Lawrence A. Harrison.

Wales-Craven—Miss Josephine Russell Wales, daughter of Doctor Joseph Patten Wales and Mrs. Wales, to Mr. Thomas J. Craven, son of Mr. and Mrs. D. Stewart Craven.

Williams-Bisson—Miss Faith Williams, daughter of Mrs. John E. Williams, to Mr. Arthur Bisson, of Englewood, New Jersey.

BOSTON

Hutchinson-Davis—Miss Ruth Hutchinson, daughter of Mr. and Mrs. J. Chester Hutchinson, to Mr. Charles G. Davis, junior, son of Mrs. Charles G. Davis.

Riordan-Titherington—Miss Katherine Mary Riordan, daughter of Mr. and Mrs. Charles F. Riordan, to Mr. Richard Handfield Titherington, junior, son of Mr. and Mrs. Richard H. Titherington.

CHICAGO

Lord-Tyler—Miss Janet B. Lord, daughter of Mrs. Susan R. Lord, to Mr. Nathaniel Tyler, junior, son of Mr. and Mrs. Nathaniel Tyler, of Short Hills, New Jersey.

DETROIT

Banks-Clarke—Miss Ruth Stuart Banks, daughter of Mr. and Mrs. Noble Banks, to Mr. Logan Clarke, son of Mr. and Mrs. Norborne Clarke.

PHILADELPHIA

Darlington-Matlack—Miss Evelyn Stiles Darlington, daughter of Mr. and Mrs. Paul Darlington, to Mr. Jesse Malin Matlack, son of Mr. and Mrs. Joseph Evans Matlack.

Price-Hamilton—Miss Evelyn Price, daughter of Mr. and Mrs. Eli Kirk Price, to Mr. Charles R. Hamilton.

Robins-Vermooten—Miss Esther Robins, daughter of Mr. and Mrs. Henry Reed Robins, to Doctor Vincent Vermooten, son of Mr. and Mrs. J. F. Vermooten, of Belfast, Transvaal, South Africa.

Souder-Sloan—Miss Clara Augusta Souder, daughter of Mr. and Mrs. Ralph Souder, to Mr. Guerney Poulson Sloan, son of Mr. and Mrs. Maurice W. Sloan.

(Continued on page 38)

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SOCIETY

(Continued from page 37)

WEDDINGS

NEW YORK

Ashforth-Rathbun—On January 18, Mr. Albert Blackhurst Ashforth, junior, son of Mrs. Albert B. Ashforth, and Miss Mabel Rathbun, daughter of Mr. and Mrs. Edward Harris Rathbun, of Providence, Rhode Island.

Atwell-Cochran—On January 16, in the rectory of Saint Patrick's Cathedral, Mr. George J. Atwell, junior, son of Mr. George J. Atwell, and Miss Jean Cochran, daughter of the Princess Chlodwig Hohenlohe-Schillingsfürst.

Ballantine-Stevens—On January 23, Mr. Peter Ballantine, son of Mr. and Mrs. Percy Ballantine, and Miss Elizabeth Stevens, daughter of Mr. and Mrs. Francis K. Stevens.

Cushing-Ames—On January 18, in the chantry of Saint Thomas's Church, Mr. Howard Gardiner Cushing, son of Mrs. J. Denison Sawyer, and Miss Mary Callender Ames, daughter of Mrs. F. Lothrop Ames.

Dauphine-Payson—On January 18, in a chapel of the Church of Santissima Annunziata, Florence, Italy, Mr. Augusto Chesne Dauphine and Miss Mary Dabney Payson, daughter of Colonel Francis L. Payson and Mrs. Payson.

Davis-Riker—On January 11, Mr. Wendell Davis, son of Mr. and Mrs. Howland Davis, and Miss Lavinia Riker, daughter of Mr. and Mrs. Samuel Riker.

Dunlaevy-Thompson—On January 25, Mr. James Bernard Dunlaevy, junior, son of Mr. and Mrs. James Bernard Dunlaevy, and Miss Helen Thompson, daughter of Mr. and Mrs. William Thompson, of Baltimore, Maryland.

Dupee-Henley—On February 25, Mr. Walter Hamlin Dupee, junior, and Miss Elizabeth Henley, daughter of Mrs. John Beisel Smiley, of Point Loma, California.

Evans-Studwell—On January 18, Mr. Daniel W. Evans, son of Doctor Evan M. Evans and Mrs. Evans, and Miss Ethel Studwell, daughter of Mr. and Mrs. Irwin Studwell.

Fitzpatrick-McKenna—On January 15, Mr. John J. Fitzpatrick and Miss Marion McKenna, daughter of Mr. and Mrs. Thomas P. McKenna.

Gardner-Young—On January 11, Mr. Lucien Dunbibbin Gardner, of Birmingham, Alabama, and Miss Amy Cothran Young, daughter of Mrs. William G. Bibb.

Griffith-Wall—On January 16, Mr. Herbert Griffith, son of Mr. Percy Tate Griffith and Mrs. William S. Pearson, and Miss Anne Meldrum Wall, daughter of Mr. and Mrs. Charles Frederick Wall.

Hammersley-Haskins—On February 8, in the chapel of Saint Bartholomew's Church, Mr. William S. Hammersley, son of Mr. and Mrs. William Percy Hammersley, of New Bedford, Massachusetts, and Miss Leigh Haskins, daughter of Mr. and Mrs. Henry Stanley Haskins.

Lawrence-Kellogg—On January 18, in the chapel of Saint Bartholomew's Church, Mr. Robert Cutting Lawrence, junior, son of Mr. and Mrs. Robert Cutting Lawrence, and Miss Genevieve Robinson Kellogg, daughter of Mr. and Mrs. MacIntosh Kellogg.

Logie-Cassels—On February 14, Mr. Alexander Logie, of Toronto, Canada, and Miss Phyllis Cassels, daughter of Mr. and Mrs. Robert Cassels.

Nash-Osborn—On January 19, Mr. Edmund W. Nash and Mrs. Steele Osborn, daughter of Mrs. Samuel Tagart Steele, of Baltimore, Maryland.

Palmedo-Gaertner—On January 18, Mr. Harold Palmedo, son of Mrs. Ulric Palmedo, and Miss Lillian Voigt Gaertner, daughter of Mr. and Mrs. Rudolph R. Gaertner.

Plum-Boyd—On February 12, Mr. Stephen Haines Plum, junior, son of Mrs. Stephen Plum, and Miss Emilie Jaclin Boyd, daughter of Mrs. John J. Boyd.

Poore-Carter—On January 11, Mr. Charles G. Poore, son of Mrs. Charles Craydon Poore, and Miss Mary Carter, daughter of Mrs. Charles Gibbs Carter.

Rapsey-Cruttenden—On January 17, Mr. John Howard Rapsey, son of Mr. and Mrs. Alfred Rapsey, of Port of Spain, Trinidad, and Miss Ethel Louise Cruttenden, daughter of Mr. and Mrs. Robert E. Cruttenden, of New Haven, Connecticut.

Roach-Cheesman—On January 27, Mr. John Nuns Roach and Miss Kate Cheesman, daughter of Mrs. T. Matlack Cheesman.

Romaine-Colson—On January 11, Mr. Franklin Hewlett Romaine, son of Mr. Girard Romaine, and Miss Jane Elizabeth Colson, daughter of Mr. and Mrs. Frederick Colson.

WEDDINGS—Continued

Shriver-Armstrong—On February 5, in the chapel of Saint Bartholomew's Church, Mr. Beverly Randolph Shriver and Miss M. Elizabeth Armstrong, daughter of Mr. and Mrs. Frederick S. Armstrong.

Sommer-Parkhurst—On February 20, Mr. Henry Philip Sommer, junior, and Miss Marjorie Parkhurst, daughter of Mr. and Mrs. Laurence Henry Parkhurst.

Steers-Dunlop—On February 4, Mr. Henry Coster Steers, son of Mrs. Henry Steers, and Miss Mary Mercer Dunlop, daughter of Mrs. Archibald M. McCrea.

Van Bibber-Lackey—On February 8, Lieutenant Edwin Van Bibber, son of Doctor Armfield Van Bibber and Mrs. Van Bibber, and Miss Julia Lackey, daughter of Mrs. Manning Combs.

Waelder-Benjamin—On January 22, Mr. Frederick J. Waelder, junior, and Miss George Powell Benjamin.

Wahl-Maddock—On January 15, in the chantry of Saint Thomas's Church, Mr. Martin Edwin Wahl and Miss Yvonne Denise Maddock, daughter of Mr. and Mrs. Charles Barton Maddock.

Whitlock-Pope—On January 23, Mr. George Frederick Whitlock, son of Mr. and Mrs. George Whitlock, and Miss Mary Layton Pope, daughter of the Reverend Richard Duffield Pope and Mrs. Pope.

BALTIMORE

Crain-Young—On January 18, Mr. Bennett Crain, son of Mrs. Robert Crain, and Miss Helen Hampton Young, daughter of Doctor Hugh Hampton Young.

Gillet-Swann—On February 1, Mr. Charles Berkley Gillet, son of Mr. and Mrs. George Martin Gillet, and Miss Edith Page Swann, daughter of Mr. and Mrs. Sherlock Swann.

Swann-Gillet—On January 22, Mr. Thomas Swann and Miss Frances Brooke Gillet, daughter of Mr. and Mrs. George Martin Gillet.

Symington-Towers—On January 31, Mr. Charles Harrison Symington and Miss Mary Bernard Towers, daughter of Mr. and Mrs. Albert Gary Towers.

BOSTON

Blake-Cabot—On January 23, Mr. John A. L. Blake and Mrs. Norman W. Cabot.

Bowler-Eagleston—On January 3, Mr. Robert Bonner Bowler, junior, son of Mrs. Everett Bowler and Mr. Robert Bonner Bowler, and Miss Winifred Eagleston, daughter of Mrs. George Worcester Judkins.

Crocker-Brown—On January 24, Mr. George Glover Crocker, junior, son of Mr. and Mrs. George Glover Crocker, and Miss Marie Davenport Brown, daughter of Mr. and Mrs. Davenport Brown.

Draper-Chamberlin—On January 4, Mr. Charles J. Draper, son of Mr. and Mrs. Leonard D. Draper, and Miss Ruth E. Chamberlin, daughter of Mr. and Mrs. Walter E. Chamberlin.

Grote-Smith—On January 18, Count Friedrich Franz Grote, of Mecklenburg, Germany, and Miss Rachel Smith, daughter of Mr. and Mrs. Henry Pickering Smith.

Heald-Day—On January 20, Mr. Henry Melville Heald, son of Mr. and Mrs. Henry Heald, and Miss Muriel Stockbridge Day, daughter of Mr. and Mrs. Guy S. Day.

Smith-Damon—On January 2, Mr. Frederick Wilton Smith, son of Mr. and Mrs. Frederick G. Smith, and Miss Marjorie Elizabeth Damon, daughter of Mr. and Mrs. Ralph T. Damon.

CLEVELAND

Rowe-Cashman—On January 18, Mr. Henry Livingston Rowe, son of Mr. and Mrs. E. Prescott Rowe, of Brookline, Massachusetts, and Mrs. Withington Cashman, daughter of Mrs. Philip H. Withington.

DETROIT

Parker-Deming—On January 11, Mr. Edward Carroll Parker and Miss Mary Deming, daughter of Mr. and Mrs. Paul Harvey Deming.

PHILADELPHIA

Esling-Roach—On January 4, Mr. Paul Esling, son of Mrs. Henry C. Esling, and Miss Catharine Bankson Roach, daughter of Mrs. Joseph Huddell Roach.

Reeves-Elkins—On January 8, Mr. Lloyd Reeves, son of Mr. and Mrs. Francis B. Reeves, and Miss Stella McIntire Elkins, daughter of Mr. and Mrs. George W. Elkins.

Reichner-Bowie—On January 25, Mr. Morgan Stephen Aiken Reichner and Mrs. Cadwalader Bowie, daughter of Doctor William B. Cadwalader and Mrs. Cadwalader, of Villa Nova, Pennsylvania.

Scott-Fielding—On January 23, Mr. J. Alison Scott, son of Mrs. J. Alison Scott, and Miss Frances Fielding, daughter of Mr. and Mrs. Mantle Fielding.

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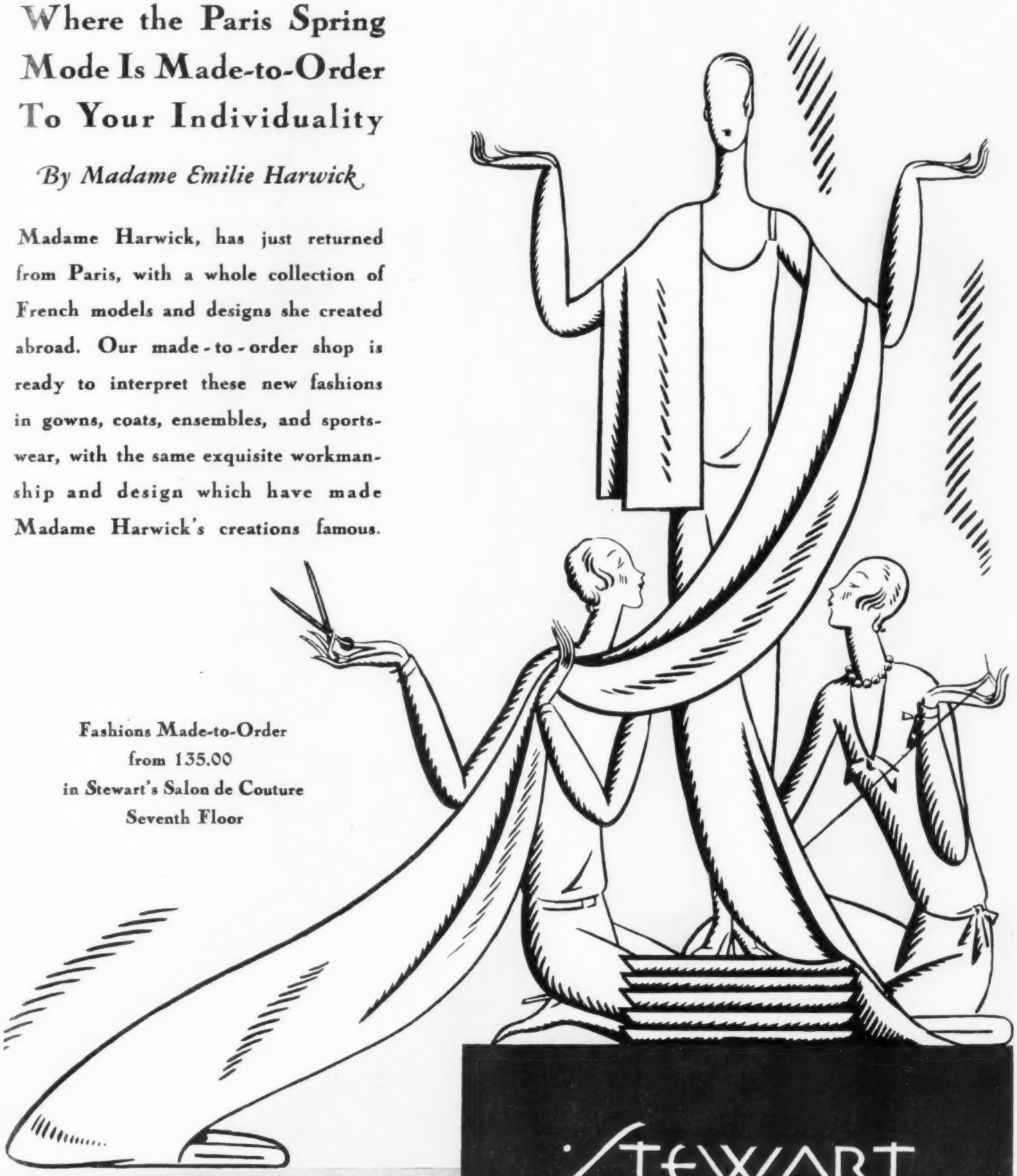

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SAKS-FIFTH AVENUE

NEW YORK

V O G U E

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MARCH 1, 1930
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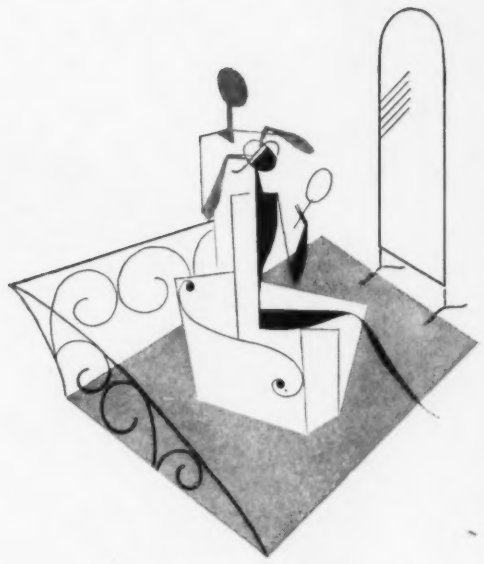
COVER DESIGN BY LEPAPE
SOCIETY 37–38
VOGUE'S-EYE VIEW OF THE MODE . 43
PRINCESS ILYINSKY Frontispiece
THE CLIMAX OF A FEMININE MODE 45–47
WIDTH AT THE SIDES 48
ENTER THE EVENING HAT 49
THE NEWEST HATS 50–54
THE TOILING LILY 55
SAINT MORITZ POINTS 56–57
PALM BEACH POINTS 58–59
JOAN BENNETT IN TIERS 60
A 1930 PICTURE FROCK 61
FORMAL AFTERNOON AND INFORMAL EVENING FROCKS 62–63
A NEW SPORTS HAT SHADOWS THE FACE 64
TURBANS ARE CHIC 65
SUITS FOR SPRING ARE BELTED . . 66
GALIÀK TRIMS THE NEWEST COATS 67
MISS SYBIL WHIGHAM 68
THE WHITNEY MUSEUM 69
SEEN ON THE STAGE 70–71
MODERN FRENCH INTERIORS . . 72–73
SPANISH LADIES 74–75
THE COAT-DRESS FOR AFTERNOON 76
COSTUMES FOR STREET WEAR . . 77
EVENING GOWNS 78–79
IN THE SMALL SHOPS 80–81
DESIGNS FOR PRACTICAL DRESSMAKING 82–88, 90, 94
ON HER DRESSING-TABLE 92
SPECIAL ADVERTISING SECTIONS:
SHOPPERS' AND BUYERS' GUIDE . . 28
SCHOOLS 29–31
TRAVEL 32–36
AMERICAN SHOPS 37–38

VOL. NO. 75 NO. 5 WHOLE NO. 1381



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VOGUE'S-EYE VIEW THE MODE

ON the following pages are spread a collection of the newest, smartest hats for spring and summer—and very new and smart they look. But will you look smart and different from last season when you wear them? That, dear reader, depends not only on the hat you choose, but also on the way you wear it.

For the newest hats are not worn as were those of last season. They are designed to set much farther back on the head and to show a little hair, in direct opposition to the severe effects of past seasons. Sometimes, indeed, most of the hair is allowed to show on one side—a startlingly new departure. But suppose one wears such a model just as one wore last year's hat—and this is by no means a far-fetched suggestion, for there is nothing that the average, moderately smart woman resents more than a hat that feels uncomfortably different on her head. Obviously, the newest hat made will lose its high-cut look if one pulls it down on the forehead, and, moreover, it will fit badly in the crown. And if one persists in wearing a severe coiffure or merely refuses to pull a little hair forward, the hat will almost inevitably be too severe for chic, newness, or becomingness. Yet, here is a pitfall—for a bushy effect is worse than no hair at all.

All of this sounds very difficult, but the problem is easily solved. One need only study the sketches and photographs in this issue of Vogue until one absorbs, not merely the new details of the millinery mode, but the "feeling" behind them. And then, after buying a new hat, one should sit before one's own mirror and study the angle at which the hat best reproduces this much-to-be-desired 1930 feeling.

Hoyningen-Huené, Paris

Princess Ilyinsky, the former Miss Audrey Emery, is the wife of H. R. H. Grand Duke Dmitri, of Russia, and the daughter of the Hon. Mrs. Alfred Anson. Mrs. Benjamin Moore and Mrs. Alastair McIntosh are her sisters. The Princess has moved into a delightful new house on the Avenue Maillot in Paris. She has a young son, Prince Paul

THE PRINCESS ILYINSKY

THE CLIMAX OF A FEMININE MODE

HATS, with the new fashions, are more than ever a problem and a delight for woman's keenest wits. "What," you cry, "are we going to do about hats this spring, with our long skirts and our longer hair?"

You realize, of course, that the precise skull-cap, the chic of which lay in just the right cut over the eyebrow—a cut that could go wrong by one millimetre—has disappeared from the view of fashion. So have the Dutch cap and the fisherman's hat, and all their sisters and their cousins and their aunts. But the soft, flattering, frame-like hat of the winter is developing into new forms, in new fabrics, and in straws. But the straws are such that fabrics seem to claim them, so much do they resemble each other, so easily can one be substituted for the other.

Skilled fingers that have been idling and needles that have been resting are at work again. The new hats represent much thought and labour in the workroom; they are no longer merely contrived on the wearer's head at a fitting. Trained eyes and trained imaginations are seeking more intricate and becoming lines.

In general, the attack is distinctly one-sided. Up and back at the left, showing the head and hair in a cap-over-the-windmill manner. (And this is a trend that was distinctly shown last season by Patou's black breitschwantz fabric toque, published in the September 14th issue of Vogue.) That the right side does not know what the left side is doing is the important secret of hats this spring.

Far from being a problem, longer hair is a strong link in the relationship between hat and head, binding them closer so that they seem to merge, imperceptibly, one with the other, and so assume an aspect of the coiffeur's art. Toques or hats with brims—no matter—, the silhouette of the head seems small. For brims, by some optical illusion, disappear at certain angles, and crowns are invariably close and shallow.

Close, draped lines are too becoming for us to lose—so turbans are important. We have dull satin draped in pleat-like folds by Maria Guy, and satin and soft cashmeres more boldly draped and twisted at Rose Valois. Toques of supple fabric-like straw are folded back on themselves and blouse at the back in a manner suggestive of a beret, like the hat from Marie-Alphonsine, "84," shown on page 65. Small tricornes and bicornes, with rounded shell-like points that are youthful and free from any martial touch are shown in Patou's "Pavane," in Maria Guy's "Fugue," and in Agnès's "Arlequin."

Brims have a wide and varied future, this summer, proving a lovely balance to shoulder interest and to the new long, flowing skirts. Some brims, that curve in arpeggio, are rounded high above smooth brows (never have youth and innocence been better served, nor a hat been a better ally to simulate them). Others, more sophisticated, are tiptilted or cut away at one side, and these have suggestions of a bandeau, with rather naïve bows and ends that seem to nestle over the ear, subduing the brim's bravado angle. Examples of these are Rose Valois "Mansourah" shown on page 47, and Madame Georgette's "Escarpolette," also shown on that page. Reboux's beautiful "Lady Abdy" hat, which Vogue showed last season, forecast these characteristics. Even Agnès's rather sloping mushroom brims are set at an angle that would be rakish were the whole hat, with its shallow crown, not constructed and balanced to accord. Many brims, extending only at the sides, are short in front and miss out at the back entirely. Glamorous capelines that are long in back are sometimes gently curved to fit the neck.

Alphonsine shows side width, asymmetrically treated in her brims that are short in front and non-existent in back. Descat, too, cuts her hats in front and folds them up in back to give a short effect. Folds, tucks, and shirring are an important part of these new hats this spring; they have a raison d'être. Patou drapes very supple felt, crossing it in back and letting the brim frame the face in sunbonnet fashion. Talbot also does this with a hat of fine crocheted straw braid, almost concealing the profile

REBOUX; BLACK FELT, GREEN GROSGRAIN, KURZMAN

MARIE-ALPHONSINE'S hat of black panamalac, "No. 57," effects a smart compromise as to its brim. The supple straw is first folded back, next draped forward at the left side, over a grosgrain band, and then rolled back to give side width. A band of grosgrain ribbon extends across the crown to the short back—an important point in the new millinery mode; from Bonwit Teller

at each side. Alex faces the bonnet-like brim of a satin hat with the finest leghorn. For facings are important. This is where the fabric-like straws and the real fabrics combine. Alphonsine uses printed crêpe, crêpes, and polka dot embroidered linen for facings; Agnès linen and shantung. Reboux combines crêpe romain with bengale, and Camille Roger uses crêpe georgette to face a hat of bogota, and the same georgette for the two realistic roses placed at the short back of the long-sided brim.

Flowers may be seen—if they are used discreetly as a needed accent, as in white piqué, by Jane Blanchot. But grosgrain ribbon has come into its own: it binds edges, it pursues its course diagonally over the crown, and appears from unexpected nooks and crannies. Velvet ribbon, too, winds its way in and out and is given importance by Maria Guy, and Agnès bands a rough straw hat with ten strands of the narrowest velvet ribbon. Rose Valois uses strips of coloured gauze-like straw to trim her hat "Mansourah." Wool grosgrain and wide spongy silk are other excellent versions of ribbon; and all these ribbons often take on contrasting tones.

The cases of Toque versus Brim is cleverly solved by Agnès, who makes her hats in couples, the brother and the sister, as she calls them. They start out in life the same, but one clings to its sloping brim, while the other, more adventurous, folds its brim up all the way around, pinching it in to form little points and becomes a bicorne. Often, the extra fulness is folded over in back and tied down by a ribbon or, at Patou's, held by a thin silk cordelière. At Descat's, it is gathered and bunched in back. This principle of a rolled-back brim is the basis of the tricorne and bicorne mode. There are no more turned-back brims that are allowed to flap in pirate fashion. They are always curved and moulded to the small shallow crown. Sometimes, at Reboux's, the brim is split in front and curves high, but unevenly, at each side. This high width is also felt at Marie-Christiane's. These hats successfully avoid picturesqueness, and even the most innocent appearing among them is really very worldly wise in chic and sophistication This sophistication often takes the form of interest at the back that surprisingly belies the demure front, as is seen especially at Reboux's and Maria Guy's.

The flexible principle applies also to sports hats, which no longer need to seek a special form, but may borrow their neighbours' outlines and rely on their fabrics to attain a sports character. One of the most interesting of these is a soft dull paillasson straw woven in mixed colours to resemble tweed and to replace it. This is used in various versions by Agnès, Rose Valois, and Marie-Alphonsine, among others. A soft, fabric-like straw-and-woollen mixture, with a faintly fuzzy surface and a really tweed-like weave is used by Valois and by Alphonsine, and another tweed-like version is used by Marcelle Lely. Descat continues her use of suède, and Agnès uses linen and shantung in cut-out applications on felt and drapes a toque of plaid linen, which has a scarf to match. Camille Roger also uses a combination of felt and linen and stitches it.

Stitching has importance, too, for more formal hats and in a new form, where it is used to pucker up the material and give an almost matelassé effect. Quite thin fabrics can be given substance in this manner. Taffeta, too, is stitched and intricately worked. Florence Walton makes an interesting hat of a heavy, dull, ribbed faille. Dull satins are seen, and Reboux continues to use velveteen for her self-draping toques. But, on the whole, the straw-resembling fabrics are as new as the fabrics themselves; such as a new bengale that is façonné with a tiny motif, excellent in dull red or in black, or the one used for a hat with a brim that is given transparency by an effect of drawn-work, and which seems slated for success.

Some of these straws are available by the yard, and this opens up new horizons. A reversible linen-weave straw is used by Maria Guy, navy-blue or black on one side, white on the other; ribbed cellophane (Continued on page 116)

DRAPED HATS, WIDER BRIMS

MADAME GEORGETTE has developed side interest in "Escarpolette," the hat at the left in the sketch above. It is made of dark brown bengale straw, with a small drooping mushroom brim tilted at the left side to reveal a white felt bandeau that forms a bow and an end and also partly encircles the crown. The touch of white is a very smart note ROSE VALOIS designed "Mansourah," at the right in the same sketch. It is of fine yellow-biege baku with the brim outlining a graceful curve and folded back at one side to form a bandeau. Fine Javanese straw gauze in yellow-beige, dull orange, and white is ingeniously twisted high around the crown, pulling through one side of the turned-back brim; from Bonwit Teller

AGNÈS calls the two hats shown at the right, "Coupe-File and Mosaïque," the "Brother and Sister." Both are made of dull and supple paillasson straw, woven in strands of dark brown, lighter brown, and white, giving a tweed effect. "Mosaïque," at the left in the sketch, has a sloping brim of moderate width and a shallow crown and is banded with strands of narrow white velvet ribbon, again the smart note of white. "Coupe-File," at the extreme right, is a close toque with bicorne-like points at the sides. It is held at the back, which is smartly short in the centre, by dark brown grosgrain ribbon tied in a casual bow. Both of these hats have the new side width, and both expose the forehead; from Stewart

WIDTH AT THE SIDES

Huené, Paris

AGNÈS

Steichen

ENTER THE EVENING HAT

WIDTH AT THE SIDES is a feature of this Agnès bicorne of fine black bengale (opposite page), which is named "Arlequin" and has a smooth black satin ribbon bandeau crossing the forehead in a diagonal line. The brim is folded back, revealing the under-side of natural silvery-grey bengale. The dress of the crêpe marocain ensemble from Lucile Paray has a white crêpe de Chine top, and crêpe marocain lines the cape of the three-quarters length coat; posed by Madame Simone Demaria

THE EVENING HAT designed by Agnès has caused something of a stir in the millinery world. And a bright and chic idea it is, too, for semiformal restaurant dining or for summer evenings when daylight-saving sends one forth under an eight-o'clock sun. This turban (above) is of black hair, and it is worn with a black crêpe roma dinner-dress with a low neck-line and puff sleeves. Hat from Kurzman; dress from Bonwit Teller; jewels from Black, Starr and Frost-Gorham; posed by Helen Lyons

ROSE VALOIS

ROSE VALOIS' toque of black satin ribbon, called "Zippa," is intricately draped, acquiring some of the fulness of a beret. An end falls to the shoulder at one side, and, like many new hats, it shows more of the hair than have models of recent seasons; from Bonwit Teller. Emerald and diamond brooch from Boucheron; two wide diamond bracelets, one set with emeralds; from Mauboussin

THE NEWEST HATS REVEAL THE HAIR

ONE SIDE DIFFERS FROM THE OTHER

ROSE DESCAT

MARIA GUY

ROSE DESCAT handles uneven side width and the short front with elegance and distinction in "702," the hat shown in the sketch above. It is made of black bengale straw and banded with black grosgrain ribbon. The brim of moderate width is the smartest size for larger hats, this year, and particularly chic is the difference between one side and the other. The brim is cut short to reveal the forehead and a softening glimpse of hair—a note in keeping with the feminized mode; from Knox

MARIA GUY designed "Aga Khan," the very beautiful, lightly poised turban of pleated black crêpe satin shown in the sketch at the left. It is caught up in front and so divided by a half-circle of crystal and exotic wood that the material falls in mat folds at the left side. This hat is still another example of the difference in the two sides of the smartest hats for spring and the fact that one side of the head may be exposed, while the other side is more closely outlined; from Bonwit Teller

Steichen

AGNES

THE BICORNE

THE BICORNE shown in the photograph above is a very charming version of this type of hat, emphasizing the new side width. It is of black felt with ribbon bow and facing of robin's-egg blue velvet. The hat, which is one of the most significant of the new models for spring, has a very shallow crown, and its width is achieved by the brim that flares back, showing one side of the hair. The other outstanding feature is the short, turned-up back—another characteristic that makes this hat strikingly different from a hat of last season; from Kurzman. The sable scarf is from Gunther; posed by Margaret Shea

THE BERET shown on the opposite page is a very smartly draped model by Rose Valois. This hat, which is of beige felt, is an outstanding interpretation of the popular mode for berets, which are extremely prominent this spring for sports wear and, also, in versions of this type, for street wear. The one-sided lift of the forehead line and the softly pulled-back crown, giving a shallow look to the hat, are particularly new. This is worn with a suit of the new diagonal tweed, trimmed with brown lapin. The hat and suit are from Bonwit Teller; bag from Jay-Thorpe; posed by Margaret Shea

THE POPULAR BERET

ROSE VALOIS

Steichen

The newest fabric for hats is linen in pastel colours. The hat at the left in the photograph above, from Agnès, is of pale blue linen, pin dotted in white and trimmed with crisscrossed felt bands, worn with a short-sleeved, embroidered, hand-made dress of linen in the same shade. The hat at the right, also from Agnès, is of pale pink linen with a mauve band across the forehead. It is worn with a pink linen dress and a linen scarf in pink and mauve; hats, dresses, and scarf from Bendel; posed by Eleanor Sherwin and Margaret Shea

AGNÈS PRESENTS THE LINEN TURBAN

THE TOILING LILY

LIKE Janus, the modern woman who has sought a career has two faces, both charming. One, a combination of fashionable beauty and Byzantine madonna, is turned towards what used to be called a woman's life: home, society, and those frivolities which are essentially woman's. The other, a brave and clever face, looks out with wisdom and eagerness at the world of work. Toiler and spinner, she nevertheless retains the graces of the lily.

In a world full of change, nothing reflects the angles of the modern trend more than she. Like Wisdom, she holds in her left hand length of days, and in her right hand riches and honour. She also has one finger in the political pie, while another dabbles expertly in stocks. The seven lively arts are at her finger-tips.

How can one compare her, with her incredible strength and dynamic energy, her volatile tastes and versatile mind, with the faintly lethargic women of other ages? She has made of herself a thing as new as flight, as complex as modern science, and as beautiful as a sky-scraper. The eighth wonder of the modern world, she is the singing figurehead at the prow of its Argo.

Certainly, she is not the only woman in the world to-day. Her sister, who makes society the charming, glittering thing it is, and her other sister, who gives her life to house, husband, and children and has so brought the word "home" to mean something radiant and exalted, deserve and receive admiration and honour. But she is the favourite youngest daughter of the trio, the third child of the fairy-tales, whom Heaven smiles upon as she goes out to seek her fortune.

She selects the truest of the new standards without sacrificing the best of the old. She is a good friend, a perfect hostess, and her husband adores her. If she has children, they are as well brought up as her grandmother's, or better. What she learns of management in her work, she applies to her home, and vice versa. She holds the reins of both like a skilled driver with two horses in tandem, and, at the end of the day, she is able to discuss "Shakspere and the musical glasses" with authority and wit at one of her distinguished dinners.

How can she accomplish what she does and make her home life a success? There are a thousand lazy pessimists who will tell you that she can not, that every hour of a woman's day is needed for the direction of her home, the guidance of her children, and the companionship her husband expects of her. But her answer is quick and to the point. Ordering, and similar necessities, can not possibly take more than an hour or two, and persons engaged for the purpose of keeping a house are trained for the position and can accomplish with experience and dispatch what would only bore and weary a woman with larger abilities.

The problem of her children is a more tangled one. She puts them in the hands of wise nurses, intelligent governesses, and experienced schools and sees them as much as the routine of her work will allow. As a matter of fact, one can not help drawing a comparison between her and the woman whose life is devoted to society. The latter very likely feels that, because she does not work, she is giving a great deal of her life to her children. But if one checks up the hours she gives to luncheons, shopping, bridge, and teas, one finds that the working woman has very nearly as many hours to spend with her children (Continued on page 110)

MR. JAY O'BRIEN, LADY ROTHERMERE, MRS. ARTHUR H. VINCENT, MRS. O'BRIEN, AND MR. BILLY REARDON

MADAME DE GAÏNZA

THE DUCHESSE D'ALBE

SAINT MORITZ POINTS

SKIING SUITS, the classic daytime costume at Saint Moritz, are invariably in a plain dark colour—black, brown, or dark blue. Whatever else one takes to this resort, this item is not to be omitted, and to vary it by choosing a bright colour, such as red, green, or a bright blue, is the opposite of chic.

SWEATERS, too, are usually in plain colours, but these may be very gay. Red, yellow, blue, and beige are all smart choices.

SCARFS may be plain or patterned. In the first instance, they echo the colour of the sweater. In the second, two of their colours are those of the sweater and suit. Black, red, and white; orange, yellow, black, and white are excellent combinations for scarfs.

MRS. CARL BENDIX AND MRS. CUNNINGHAM-REID

PHOTOGRAPHS BY JOHN McMULLIN

PRINCESS OTTOBONI, OF ROME

THE MARQUISE DE PARIS

SOCKS, worn over two pairs of stockings, may repeat the scarf colours, as may the knitted woollen bands that many women wear to hold the bottom of the trousers closely about the ankles. The stockings are always in plain colours.

LITTLE FUR CAPS of soft black fur or curly black lambskin are new, becoming, and very comfortable. Madame de Gaïnza and Mrs. Fiske are shown wearing these. Fur gloves and gloves with fur backs are much in evidence.

EVENING CLOTHES are the smartest versions of the newest models, for, after dark, the life at Saint Moritz changes from that of an outdoor resort to that of the most sophisticated cities.

PRINCESS
CITO FILOMARINO DI BITETTO

MRS. WILLIAM LINDSLEY FISKE

MRS. JAY O'BRIEN

COLD WEATHER CHIC

PALM BEACH POINTS

MRS. HARRISON WILLIAMS

MRS. DODGE SLOANE

MRS. HARRY PAYNE BINGHAM; PRINCESSE MIGUEL de BRAGANZA

SPORTS FASHIONS, this season, are much more casual than is usual at Palm Beach, and this means that casual sports clothes will be worn at the smartest resorts during the coming summer. As Vogue prophesied, these clothes are very much like those that were worn at Antibes—shorts and shirts of linen and cotton crêpes and amusing costumes with long trousers of jersey and other fabrics. Bathing-suits and shorts and shirts are replacing tennis dresses on private courts.

DAYTIME DRESSES have belts at the natural waist-line, and most of them are slightly longer. Polo-length sleeves (reaching above the elbow) are new and very important. Many tailored dresses have skirts with fitted yokes and large box pleats and buttons. The London Trades type of handkerchief linen dress with polka-dots or small necktie patterns, worn with a plain cardigan to match the colour of the background, is extremely smart. Some silk shirting dresses are worn for golf. The smartest colours are white, light blue, and pink, worn with dark accessories. For afternoon bridge and backgammon parties, one-piece or tuck-in dresses are worn, and these are softer and have more intricate detail. No fussy dresses are seen, and few printed silks for daytime, with the exception of an occasional printed suit with a bolero jacket.

FABRIC HATS of tussur, linen, or string are popular for wear with sports dresses, and the usual straws—bangkoks, Panamas, and rough, tweedy straws—are all in evidence. For afternoon wear, hats of fabric to match the accompanying dresses and felt hats turned off the face are smart. Berets and simple turbans are worn, and real jewelled pins trim some of them. Gloves are worn with daytime costumes, and brown-and-white sports shoes still lead in importance.

FOR EVENING, there are many chiffons and crêpes printed solidly in tropical bird colours, such as the blues, greens, reds, and blacks of parrots, or yellow with black. These are (Continued on page 102)

PRINCESSE DE FAUCIGNY-LUCINGE

MISS NANCY YUILLE

MRS. JOHN BARRY RYAN, JUNIOR

PRINCESSE
JEAN-LOUIS DE FAUCIGNY-LUCINGE

MRS. JOHN C. O. MARRIOTT

MRS. ORSON D. MUNN

MRS. LOUIS DE L'AIGLE MUNDS

SPORTS CHIC

Steichen

JOAN BENNETT IN TIERS

Joan Bennett, who has made a brilliant reputation in talking pictures during the last year, proves the youthful chic of black in this three-tiered dress of tulle. Row after row of ciréd ribbon stiffens the tulle and gives a gleaming note to the dress. The length—four or five inches off the floor—is excellent for dancing. The dress is from Maybelle Manning; slippers from Stewart

The picturesque note that the young moderns are affecting is very cleverly adopted by Miss Joan Bennett in this radiant frock of golden-yellow tulle in rows of crisp ruffles falling quaintly to the floor

A mere suggestion of a bustle, achieved by a beruffled bow that is placed at the waist-line in back, adds another note of old-fashioned charm to this frock; from Maybelle Manning; the slippers from Stewart

Steichen

THE 1930 PICTURE FROCK

BLACK CRÊPE ROMA is the smart fabric of the formal afternoon dress shown at the left in the sketch—a graceful frock with a circular skirt set on a yoke that is moulded to a high waist-line. Wide grey-blue crêpe roma cuffs add a note of brightness and colour; from Joseph

CRÊPE DE CHINE in a soft grey-pink is the flattering fabric of the dress in the centre. Great chic is given by a wide collar that loops and fastens about the neck; Stein and Blaine

BLACK MARQUISETTE, softly sheer, fashions the dress shown at the right. Finely tucked bands emphasize the hip-line and the natural waist-line; from Milgrim

FORMAL AFTERNOON FROCKS

INFORMAL EVENING FROCKS

PRINTED LACE, a newcomer in the mode, is worn by the young woman playing backgammon. The design is in rose and green, and a bertha tied carelessly about the shoulders forms cap sleeves. A peplum adds a flare at the hips; Stein and Blaine

CHIFFON printed in three shades of green is the charming fabric of the frock in the centre. The sleeves are lengthened by ruffles, and the skirt reaches to the ankles. The belt is of green velvet in two shades; from Milgrim

CHIFFON AND LACE in beige-pink combine in the very lovely dress shown at the right in the sketch. The high waist is emphasized by a belt of ribbon; from Joseph

A NEW SPORTS HAT

SHADOWS THE FACE

Hoyningen-Huené, Paris

ROSE DESCAT HAT; LELONG COSTUME

MARIE-ALPHONSINE HAT; LELONG ENSEMBLE

ROSE DESCAT'S "701"—the new cloche shown on the opposite page—is of beige felt with a brim that is short in front and rounded high over the forehead, with uneven width at the sides. Brown grosgrain ribbon ties smartly at the right side; from Best. Dress and jacket of beige tweed

TURBANS ARE CHIC

MARIE-ALPHONSINE'S "84" (left) is one of the many turbans that will be smart this spring. It is of supple brown visca straw, draped and folded ingeniously, revealing one side of the head and hair in the new manner. Brown grosgrain ribbon binds the cut edge; from Bonwit Teller. Brown wool dress with separate brown caracal shoulder cape; ensemble and bag from Lucien Lelong; gloves from Alexandrine

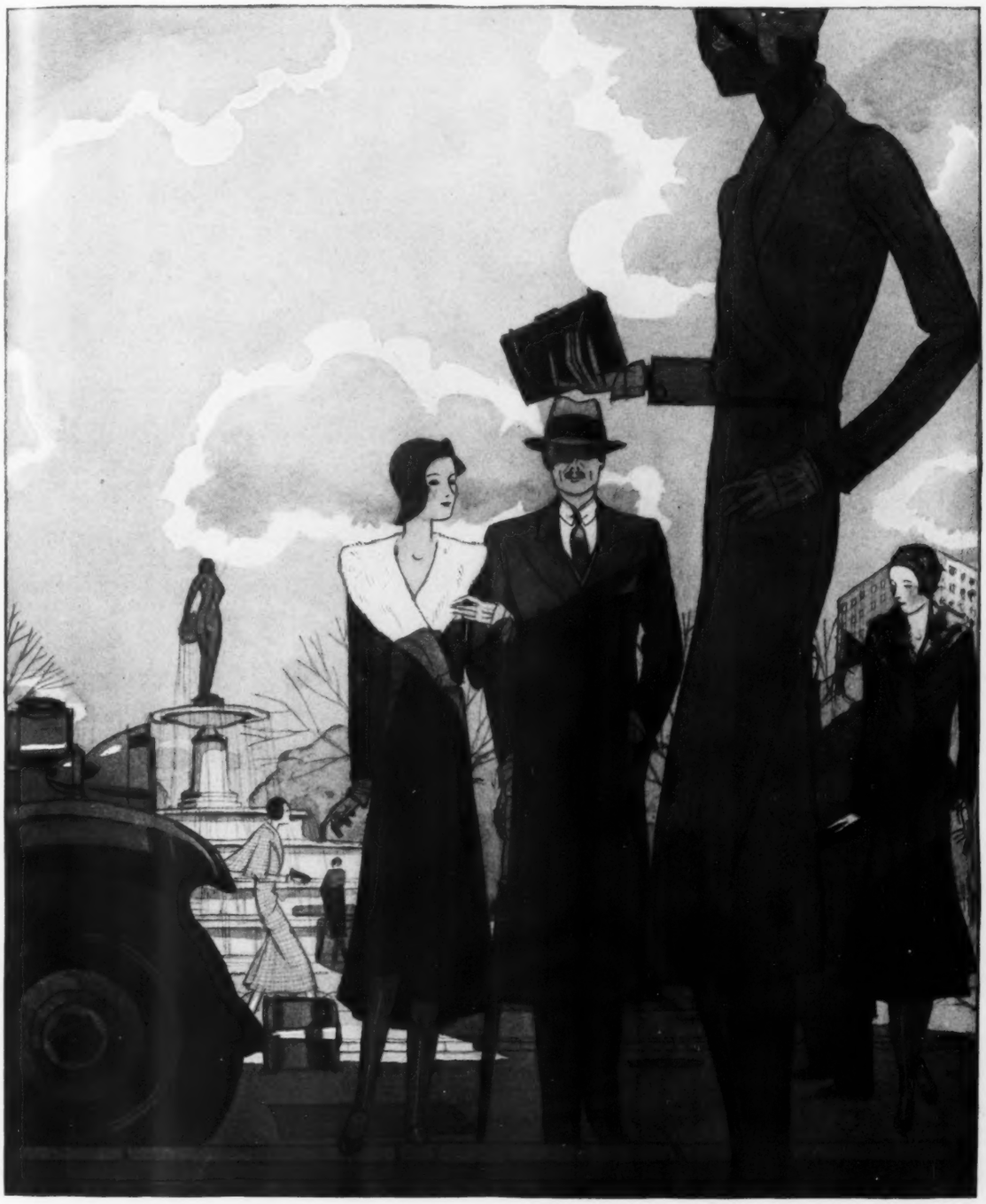
J. SUZANNE TALBOT designed "Estudiantina" (below). The beret is of black hemp braid topping a band of turquoise-blue grosgrain ribbon tying in a flat bow in back. A black galiak scarf accompanies the black crêpe de Chine dress; costume from Altman

J. SUZANNE TALBOT HAT AND DRESS

SUITS

FOR SPRING ARE BELTED

BERNARD combines a skirt made of a blue-and-white men's suiting with a jacket of darker blue wool crêpe in the smartly tailored suit shown at the left in the sketch; Saks-Fifth Avenue VIONNET has used chartreuse-green leda cloth for the slim coat shown in the centre. It has a straight back and a belted waist-line, and the black galiak collar is a chic detail; Franklin Simon CLAIRE ANY is the designer of the suit-dress shown at the right in the sketch—a charmingly youthful costume of blue-and-grey tweed. The distinctive collar and cuffs are of white piqué, and the jacket stands away jauntily at the waist-line; Herman Patrick Tappé



SCHIAPARELLI'S very smart coat of black crêpe, shown at the left in the sketch above, has wide revers of white galiak that cross in front under a narrow leather belt; from Franklin Simon. VIONNET designed the interesting coat-dress shown in the foreground. It is made of brown covert-cloth, and it buttons diagonally under a narrow leather belt; from Saks-Fifth Avenue. PAQUIN'S more formal coat of black woollen is worn by the smaller figure at the right in the sketch. It flares at the hem-line, ties in a bow at the hip-line, and is smartly trimmed with a wide shawl collar of black galiak; from Franklin Simon

GALIAK

TRIMS THE NEWEST COATS

Cecil Beaton

MISS SYBIL WHIGHAM

Miss Whigham, who is the charming daughter of Mr. and Mrs. Henry J. Whigham, was presented to New York society on November thirtieth at a dinner and dance given by her aunt, Mrs. Joseph P. Grace, at the Embassy Club. Miss Whigham is a graduate of the Fermata School, at Aiken, South Carolina, and, during the past year, she has been in Paris, where she has been completing her education with a course of study at the Sorbonne

THE WHITNEY MUSEUM

BY HELEN APPLETON READ

AMERICAN art has at last been given the recognition and serious consideration that it deserves, through the disinterested generosity and far-sightedness of Mrs. Harry Payne Whitney. Announcement has been made of her plans to dedicate a museum to American art. Her own extensive private collection of contemporary American painting will serve as the nucleus to which will be added representative examples of all periods in American art, so that eventually the collection will tell an uninterrupted story of American painting, from its beginning with Copley and the Hudson River School to its present moment of contemporary expression.

It is curious that, with the many museums which have sprung up in this country within the last twenty-five years, none has concentrated on American art. American arbiters in the field have, for the most part, been tardy in their recognition of an American heritage of taste and creative expression. Not until the opening of the American Wing at the Metropolitan Museum can there be said to have been any significant effort made on the part of American museums to bring to the attention of the public authoritative and permanently installed examples of our cultural achievement. The material, in this instance, was confined entirely to architecture and the applied arts, as has been the case with other museums which have followed suit.

The story of American culture, as told by her painters and sculptors—as richly informative of social and aesthetic developments as it is of decoration, architecture, and ethnology—, will, therefore, have its first representative portrayal in the Whitney Museum.

Mrs. Whitney brings to the formation of the museum an already existing collection more representative of contemporary tendencies than any other which covers a similar period, and she brings, also, a point of view which, in the annals of museum direction, is singularly unhampered and straightforward. Since she is both director and sponsor, there can be no entangling alliances to cloud the issue—a liberal, all-embracing story of American art.

The museum, it must be understood, is not the result of any sudden impulse to join the procession. It is in no way a rival to the recently formed Modern Museum, which is international in scope and the activities of which, at present, are entirely concerned with loan collections. It is the inevitable outgrowth and culmination of Mrs. Whitney's long and sustained encouragement of American art.

In 1914, Mrs. Whitney founded the Whitney Studio Club and Whitney Studio Galleries, first situated on West Fourth Street, but for the last decade associated with 8 and 10 West Eighth Street, where the new museum will be housed until an adequate up-town site is decided upon.

The purpose of these organizations was to afford young artists of liberal tendencies, who were barred from conventional and established exhibitions, adequate and dignified exhibition facilities. The Armory Show of the year before had indicated the existence of a clearly defined left wing in American art.

Under the able and far-seeing direction of Mrs. Willard Force, who, together with Mrs. Whitney, will direct the new museum, the club and the galleries served their purpose, not only in providing exhibition vehicles for liberal and promising artistic talent, but by becoming also the rallying ground for liberal ideas of the arts.

In 1914, and for some time after the War, the dealers presented a solid front of opposition to young artists with the new idea. Had it not been for this organization, the road to recognition would have been considerably longer and more difficult and the position that many have now attained would still be far distant. During these years and until the club was disbanded, a year and a half ago, pictures were bought consistently and discriminatingly. While the collection does not pretend to any finality of judgment, it constitutes, in itself, an important historical record. Maturer works of these same artists, which were shown in up-town galleries after the boycott against so-called modern art had been raised and dealers began visiting Whitney Studio Club exhibitions to find new names, have been added consistently to the collection.

It is in this respect that Mrs. Whitney differs so essentially and fundamentally from the majority of so-called art patrons; for her collection, and it consists largely of the works of living artists, is a species of pioneering. There were no guide-posts or dealers to point the safe road to approved connoisseurship, but she possesses that essential quality, an eye—and an eye whose vision is clarified by the fact that its possessor is an artist herself. Furthermore, Mrs. Whitney's belief that art is an expression of life necessarily predisposes her towards the contemporary idiom. This point of view accounts for the refreshing freedom from "name chasing" which the collection evinces. Rather, the collection and the club exhibitions have created many names now to be conjured with among the sophisticated.

When the liberal and contemporary point of view moved above Fourteenth Street, and museums and collectors began to watch for new talent, the club had fulfilled its purpose. There are few doors now which will not open to genuine ability, however unfamiliar the manner of expression. Mrs. Whitney's museum is the inevitable culmination of her campaign for American art—a vital monument to her work.

Steichen

ED WYNN

The distinctive costume worn by Ed Wynn, in the photograph above, is due entirely to his own rather morbid sartorial preferences, as he is not appearing in a mystery play, but in the musical comedy, "Simple Simon." Miss Bobbe Arnst and Miss Harriet Hoctor are in the cast, the music is by Richard Rodgers, the lyrics by Lorenz Hart. Mr. Wynn demonstrates new mechanical devices of a hilarious nature

SEEN ON THE STAGE

BY DAVID CARB

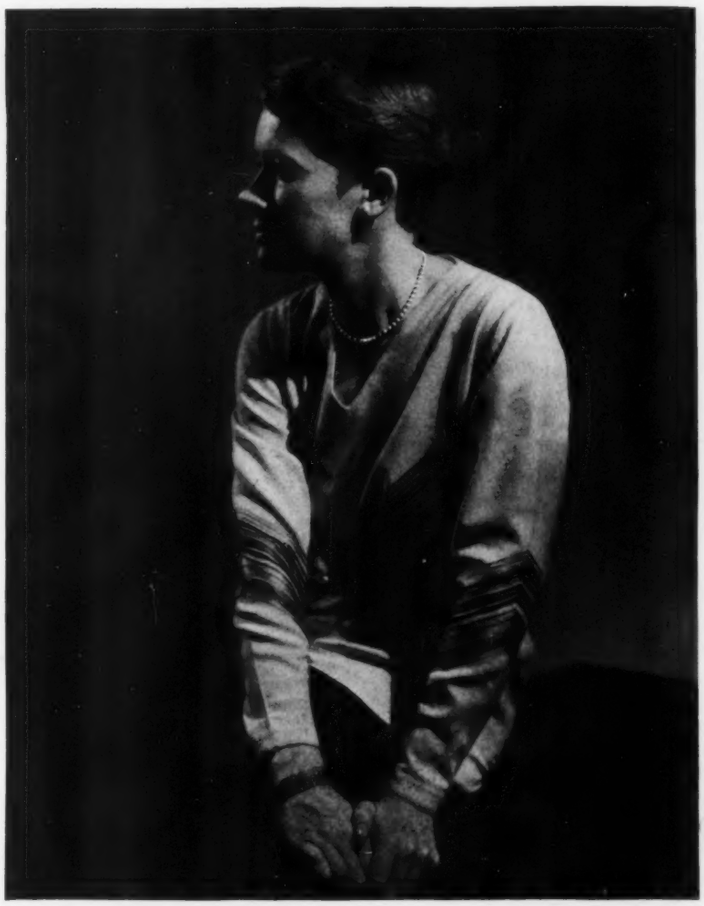
HAD some inquisitive wanderer from Mars descended upon Broadway and attended all the theatrical first nights of the past two weeks, he might, after returning to his own star, roar with glee at the memory of some of our affectations, smile indulgently at our clumsy and very solemn pretentiousness, but, whenever his thoughts reverted to the American drama, a vertical line would form between his eyes, his head would shake, he would be perplexed. And, when his cronies were gathered about him in their favourite café to hear his strange tales of the incredible creatures he had encountered, the Martians would, like him, be greatly puzzled by the traveller's talk of the American drama that draws practically all that is good in it from other lands. "It is as if our own Martian Theatre presented only plays written on Venus!" they would say. Fortunately, the voyager's appraisal based on a bare fortnight's observation would be as false as most generalizations derived from a few segregated instances. The fortnight has produced but one native play of any quality, but, from that fact, one can draw no true conclusions about the present and future of the American drama, only about the fortnight.

It so happens that the two outstanding productions of this period are Russian, plays a generation has considered masterpieces: Tchekov's "The Three Sisters" and Gorki's "At the Bottom," which, under the title of "The Lower Depths," has been granted New York many times.

AT THE BOTTOM: The Gorki tragedy, now at the Waldorf Theatre, represents the first effort of a new producing organization—Leo Bulgakov Theatre Associates, Incorporated—that plans to do in Fiftieth Street what Eva Le Gallienne does so successfully in Fourteenth: present a permanent group of players in a repertory of foreign and domestic plays. Their initial offering raises high hopes. For, in spite of the translator's trick of putting many of our more blatant local and transient slang phrases into the mouths of Russians in Russia, the spirit of the production, the acting, the direction bring out splendidly the values of a great work.

Gorki, a note in the program avers, was urged by Tchekov himself to write plays. He refused, claiming that "one must have special knowledge of the theatre before one can write for it." Tchekov, however, persisted and finally won. And, curiously, it was the very lack of any special knowledge of the theatre that permitted Gorki in (Continued on page 106)

Miss Katharine Cornell (below) returns to Broadway in a new piece, "Dishonored Lady," by Edward Sheldon and Margaret Ayer Barnes, a genuine melodrama that is an interesting innovation for this most talented American actress, who plays the rôle of the seductive heroine with great versatility. In this play, her unusual beauty is accented by her chic costumes, for she is modern to the point of running her own shop. Hope Williams (right), who made a successful transition from society to the stage in "Paris Bound," once more plays the rôle of a girl with pluck and humour, in Donald Ogden Stewart's new play, "Rebound"



HOPE WILLIAMS

Steichen

KATHARINE CORNELL

Bonney, Paris

Gabriel Guevrekian, one of the most gifted of the younger French architects, has designed a group of interiors that exemplify the best canons of modern decoration—space conservation, suitability of design to purpose, and new methods of lighting. Simplicity and proportion are the key-note of the harmonious effect achieved in the apartment designed for Monsieur Delabert. In the living-room, shown above, the built-in couch, which is upholstered in chrome-yellow, the zebra skin, and the black enamelled vase by Dunand are the only positive notes in an otherwise neutral scheme. Concealed electric light bulbs give a warm, diffused light. The bedroom and study (shown at the left) have panelled walls and sliding doors in loup d'amboine. Tortoise-shell is used for the door-knobs; the carpet is in pale beige, and the ceiling of natural coloured shantung

MODERN FRENCH INTERIORS

Austere simplicity and harmony of arrangement give an atmosphere of distinction to the villa built by Monsieur Guevrekian at Neuilly for Monsieur Heim. Two views of the living-room of this villa are reproduced here. Colour, proportion, and lighting have been stressed. Walnut panelling is used effectively in conjunction with a sand coloured carpet and sand coloured cement ceiling. Again, sliding doors, separating the study from the living-room, are important architectural features. The living-room is two storeys high, the bedrooms on the second floor opening onto the balcony which overlooks it. The hallway and the staircase, in contrast to the living-room, are painted a pale blue-green and have carpets in a darker shade. Lighting fixtures are hidden from view, and built-in cupboards conceal both the radio and gramaphone

ROOMS IN NEUTRAL COLOURS

Bonney, Paris

SPANISH LADIES

AND WHAT THEY DO WITH THEIR LIVES AND THEIR LEISURE

Huené, Paris

LA COMTESSE DE CLAVIJO

WHEN a Spanish lady leaves the Basque or Spanish seacoast to return to Madrid, it is usually early in November, for the autumn is glorious in Spain, and one brilliant sunshiny day follows another. On the Basque coast, she has danced in restaurants, gambled in casinos, and tasted the freedom that is taken for granted outside Spain. In her own country, a quieter life awaits her.

Our Spanish lady loves her country passionately and to return to her circle of friends enchants her. It is a closer circle than any corresponding one in other countries, where every one is *"tu"* to every one else, and only first names are used, even by young girls speaking to their grandmothers' friends. The names are all religious and beautiful—Coqueline's real name is Nuestra Señora de Perpetuo Socorro (Our Lady of Everlasting Help); "Lupe" is named after the Virgin of Guadalupe; "Pilar" after the famous Virgin of the same name in Zaragoza; "Blanca" is derived from Our Lady of the Snows; and "Afriquita" is the diminutive of Africa, a Christian name in memory of a shrine in Ceuta. High-born Spaniards are given ten or twelve Saints' names at their christening, and, after calling the roll, the priest is often told to add "and all the Saints." To our American ears, the names Jesus and Angel so frequently given to Spaniards come as a surprise, but our Spanish lady uses pet names, calling her friends Mimi, Tola, and Conchita, for example, and the men Pepe, Jimmy, and Paco. Many of the men have been to school or university in England, and the girls to English convents at Roehampton or Ascot. Their English is perfect.

The autumn is the shooting season, principally for the red-legged partridge, although there are deer and wild boar. Nearly every week, the King attends a different house-party for shooting over some great estate. A few of the ladies shoot, and all dress with great appropriateness in the country. They wear a sort of apron of tooled leather called *"sajones,"* with Hermès leather jackets, Basque berets, or soft felt riding-hats. The fashion of tweeds has been adopted in Spain, many ladies sending for them directly to Edinburgh. The shoes made in Madrid, as well as in other parts of the country, are justly famous. The slippers are similar to and as smart as Hellstern's, and the country shoes are as good as those made in England.

If our Spanish lady is a lady in waiting to the Queen, she will be in Madrid early in December for the Church feast of the Conception of the Virgin. On this day, there is Public Chapel, which is to say that the King and Queen with all the Royal Family go to the Palace Chapel in state, surrounded by the Court and guarded by the halberdiers. The public is allowed to enter the gallery in the palace down which the procession passes. It is a fine spectacle, and the crowd is always great. There are ten feast-days during the year on which there is Public Chapel. The ladies in waiting are notified, as are all the grandees, and, while their presence is not obligatory, it is a mark of respect to the King and Queen. There is a regulation dress for the ladies, which was created by

Huené, Paris

LA COMTESSE DE LA MAZA

La Comtesse de la Maza (left) is often honoured in her Madrid house by the presence of the royal family. La Marquise del Mérito (below), formerly Señorita Elena Patiño, is the daughter of His Excellency, the Minister of Bolivia at Paris. La Comtesse de Clavijo (opposite page) is the wife of Señor Agustin de Jigueroa, a son of Comte de Romanones

LA MARQUISE DEL MÉRITO

Worth in Paris, and the King and Queen took a great interest in the design. It is made of gold-and-white lamé, and, in style, it resembles the dresses in sixteenth-century portraits. The sleeves are long, and the skirts fall to the ground. Individually, these gowns are not becoming, but, together, they are beautiful, and the effect is heightened by the old lace mantillas worn close to the head like wedding veils and by the diamond tiaras or bandeaux worn over the lace as though to keep it in place. The elegance of old lace and diamonds is beyond compare. Black lace is worn on most of the feast-days, such as the Epiphany or Corpus Christi; creamy white lace is *de rigueur* for the feasts pertaining to the Virgin, such as Christmas. The Queen and the charming Infantas are adorned in the same way.

The King is admirable in his bearing. On entering the Chapel, his reverence and strict attention to the Mass are very striking. The Sunday (Continued on page 98)

CHERUIT designed the formal coat-dress of brown flamenga shown at the extreme left. It is slightly draped and buttoned over with square tabs. The collar is lined with white crêpe de Chine, and the skirt has a scalloped hem.

Accessories that give exactly the right accent are shown at the left in the group below. The brown bogota straw hat, "43," from Marie-Christiane, with its brim rolled up on one side, echoes the formality of the dress. The flat brown antelope bag from Hermès has a concealed spring lock and a metal frame. The Costa pumps are of brown kid, with brown patent leather

REDFERN'S coat-dress of black crêpe de Chine de laine, called "Aventure" and shown at the left, is charming for afternoon wear. Black breitschwantz borders the peplum and forms the draped scarf—for furs, and especially the flat moiré furs, will be worn late into the spring.

The hat that accompanies it, shown at the right, below, is an Agnès toque of braided black cellophane, marvellously light in weight, contrasting smartly with the fur trimming of the dress. The black antelope bag from Hermès, has a curved black enamel frame outlined in silver. The Costa pumps are of black antelope and patent leather

THE COAT-DRESS FOR AFTERNOON

COSTUMES FOR STREET WEAR

SCHIAPARELLI'S "625," shown at the right, has the wrap-around drapery that results in a crossed effect at the waist-line. It is a coat-dress of light-weight black tweed, which ties, apron-like, over a black-and-white foulard slip, allowing the slip to show. The slip may be worn as a frock.

The hat that accompanies it is shown at the right in the group of accessories. It is a Marie-Alphonsine beret, "88," of black jersey, with its fulness held by a knot of black grosgrain ribbon. The black jersey bag, from Neuhoff, has a natural wood frame shading from beige to brown. The Ducerf-Scavini Oxfords are of black kid

MOLYNEUX created "3185," the soft black wool crêpe dress for street wear shown at the extreme right. It gains great chic from the touches of white crêpe de Chine that line the scarf and the belt. Slight drapery gives bodice softness, and skirt freedom is attained by box pleats.

The costume is completed by a smart toque from Rose Descat, made of bias strips of grosgrain and called "711." The black antelope bag from Germaine Guérin has a silver metal frame. The black antelope pumps from Ducerf-Scavini have steel coloured enamel buckles and solid leather heels and are cut high at the instep

Hoyningen-Huené, Paris

AUGUSTABERNARD departs from her usual manner and makes an evening dress, "569," (left) of crystal-beaded net that flows in rhythmic lines. Supple enough for bodice drapery, it provides enough weight to govern the fall of the skirt; dress from Verben. Jewels from Lacloche Frères.

AUGUSTABERNARD breaks the long, statuesque lines of "573," the dull-surfaced pale blue satin dress below, by an original hip drapery. Petal cut gives freedom to the straight and narrow skirt

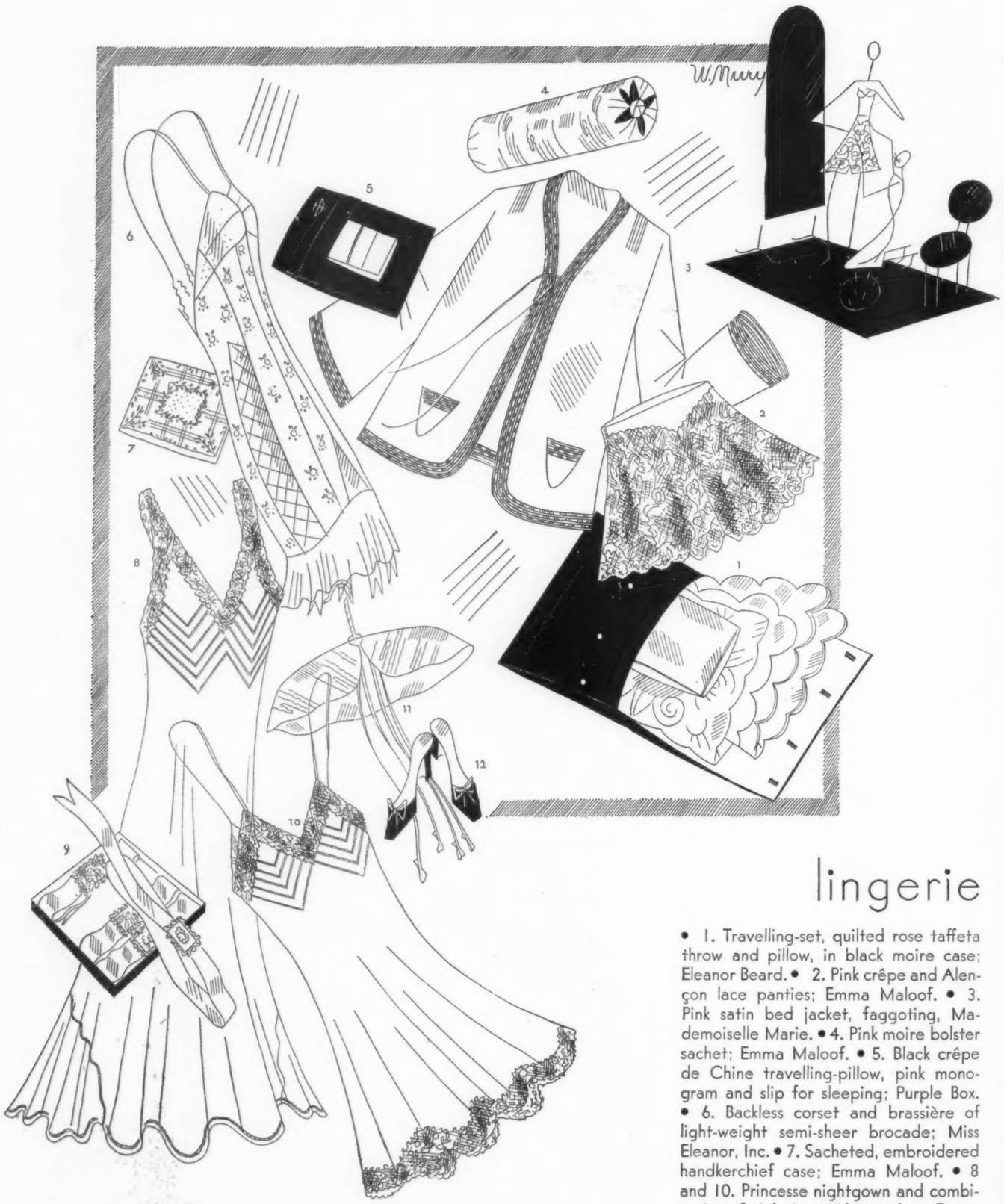
CRYSTAL-BEADED NET

LUSTROUS CIRÉ SATIN

CHANEL introduces on this white crêpe romain dress, "163," (above) a new feature—a flounce binding the hips like a girdle, breaking the line of the skirt that falls in straight folds; from Franklin Simon.

SCHIAPARELLI'S "Pinafore" is an evening dress (right) with all the verve and distinction that characterizes her sports clothes. Of exceedingly supple and lustrous black ciré satin, it is cut like a pinafore and wrapped and draped around the figure, tying in a bow at the side

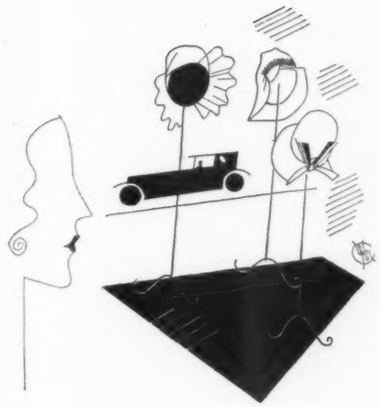
Hoyningen-Huené, Paris



in the small shops

lingerie

• 1. Travelling-set, quilted rose taffeta throw and pillow, in black moire case; Eleanor Beard. • 2. Pink crêpe and Alençon lace panties; Emma Maloof. • 3. Pink satin bed jacket, faggoting, Mademoiselle Marie. • 4. Pink moire bolster sachet; Emma Maloof. • 5. Black crêpe de Chine travelling-pillow, pink monogram and slip for sleeping; Purple Box. • 6. Backless corset and brassière of light-weight semi-sheer brocade; Miss Eleanor, Inc. • 7. Sacheted, embroidered handkerchief case; Emma Maloof. • 8 and 10. Princesse nightgown and combination of pink ninon, Alençon lace; Emma Maloof. • 9. Peach satin lingerie bands with sachets; Purple Box. • 11. Hanger with padded, sacheted white moire cover; Emma Maloof. • 12. Green suède mules, gold bows; Mademoiselle Marie



hats

An alliance between France and America has proved highly successful in the millinery shop of Lily and Suzanne, a house of long standing with the inimitable touch of Paris combined with effective American business methods. This shop has a shipment of new models every two weeks, so it is hard to resist a fortnightly visit. The hats now in the shop are models for early spring and forerunners for summer, and you will find straws and fabrics of every description.

There are charming turbans of grosgrain ribbon, and these, like all of the hats in the shop, are made to order, to suit the shape of your head. There are models combining the new straws with shantung. One flattering hat of black panamalac, with the brim turned sharply up in front, has a white shantung facing and band, and there are amusing and romantic capelines of sheer hair and tuscan braid. These have an added chic in the bands and bows of wool ribbon and are charming with afternoon prints.

• You take a tiny elevator to the second floor to reach Madame Poswolsky's hat shop, and you find her hats in a modern background with lovely shoes to go with all of them. The shoes are from Henning, who is already well-known to Vogue readers and who has the shop below. Madame Poswolsky has all the smartest French models, including a variety of brimmed hats of dull mat straw of the linen variety. There are brims that lift slightly off the forehead and make a flattering frame for the face and models of the various shiny straws. We were told that grosgrain and satin ribbon turbans were much in demand, and here there are smart models of this type. Madame Poswolsky is also well prepared to supply you with dresses, as well as hats.

household

As times progress, we find greater and greater variety in household linens. They vary from the informal Basque linens that one buys in a cheery, casual way to antique laces so fine that they are an investment to be purchased with proper ceremony. At Munyer's, there is a fine collection of old laces for table use, which, with proper care, should pass from one generation to another.

Here, too, are beautiful coloured satin damask table-cloths and napkins, and, also, tantalizingly beautiful crêpe de Chine sheets and pillow-cases in peach colour with hand-drawn work. As an accompaniment to these delectable sheets are quilted satin comfortables with tiny bits of Beauvais embroidery to enhance their charm.

• You may not realize that Philip Hall does not devote all the space in his shop to luggage, but makes the finest of temper- and space-saving devices for closets. These have the best workmanship imaginable; drawers and racks are guaranteed not to stick, and the woods and grains can be of your own selection. Here are shoe cabinets, wardrobes for men's or women's clothes, and many other cabinets of all shapes and sizes.

• Another shop remarkable for its ingenuity in making a closet a thing of beauty and convenience is Mrs. Herzog's. By means of shelf edging of chintz, satin, or whatever fabric you select, she will make your closet a proper setting for your new clothes. She uses the popular pleated or fringed borders and also designs of her own in painted wooden borders. Hangers are made to match, as are shoe racks and cabinets. Glass-doored cabinets for both shoes and lingerie are a new note. Here, too, are suggestions for kitchen closets and bars done in oil-cloth.

dresses

One has a great feeling of assurance as one walks into the large and simple showroom at Nancy's, and a few words with Miss Nancy herself confirms the belief that everything is going to be all right. Here is a dressmaker-designer who knows what the modern woman wants and gives it to her at as reasonable a price as can be expected. Models are suited to the individual, and fittings are perfect. Nancy presents several charming evening models of jersey net in black and dark colours, as well as in white. A fresh, crisp look is given to the dresses by means of hair stiffening at the edges. Adorable French printed crêpe de Chine in small design is used for several dresses with amusing lingerie touches. One four-piece ensemble of kasha tweed, that would be a joy in any spring wardrobe, consists of a blouse, skirt, jacket, and coat that has flat fur trimming. Nancy will make hats, too, to match your costume.

• Madame Lichtenstein presents a variety of ready-to-wear dresses and also makes things to order. You will find in her shop models to suit both the débutante and the débutante's mother. It's simple enough to dress the young girl, but often the matron offers problems. Madame Lichtenstein has made one very good model for afternoon and informal evening wear in a three-piece costume of black flat crêpe. The dress has an interesting sleeveless écru lace top and jacket of black flat crêpe.

There are charming prints for both mother and daughter and tweed jacket suits at remarkably reasonable prices. Very lovely are the evening dresses of both plain and printed chiffon in soft new colours. In writing of Madame Lichtenstein, one must mention also that she (Continued on page 108)

TWO SPECIAL DESIGNS FOR SPRING WEAR

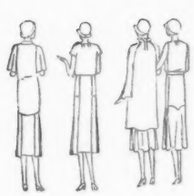
ENSEMBLE No. S3415—Very smart for innumerable occasions is this three-piece ensemble with a wool crêpe coat and skirt and a silk crêpe blouse. The cape sleeves and the cut of the jacket, sloping up in front, are noteworthy. The collar is straight. Designed for sizes 14 to 20

ENSEMBLE No. S3415—When the coat of this ensemble is removed, one sees a youthful blouse with short kimono sleeves and a tie cut in one with the front. The skirt is pleated at the sides, and the yoke top, with a point in front, buttons to the blouse. Designed for sizes 14 to 20

ENSEMBLE No. S3414—The design shown in three versions on the opposite page is smart in a variety of materials. Flat crêpe is used for the frock at the left in the group. It has inserted side sections, a circular flounce, and a frill at the neck-line. Designed for sizes 34 to 42

ENSEMBLE No. S3414—Printed radium is used for the version of the ensemble shown in the middle on the opposite page. The coat is made with seven-eighths length raglan sleeves and a scarf collar, and it completes a smart costume for warm weather. Designed for sizes 34 to 42

ENSEMBLE No. S3414—The version of the frock at the extreme right on the opposite page is of printed silk crêpe—a smartly practical fabric for spring. The set-in sleeves with shaped cuffs may be omitted altogether if the jacket completes the costume. Designed for sizes 34 to 42



DESIGNS FOR PRACTICAL DRESSMAKING

FROCKS AND WRAPS INTRODUCE NEW DETAILS

EVENING WRAP No. S3411 The short evening wrap is conceded to be the most youthful companion for trailing skirts, and this one of velvet has many new features to recommend it. The cape-like collar proves a flattering detail, and flares add chic to the sleeves and hem. Designed for sizes 34 to 42

EVENING FROCK No. S3413 A fabric that has sky-rocketed to a stellar place in the evening mode is net, and, for spring, it breaks into pastel coloured prints. Its shadowy, crisp charm is shown to perfect advantage in this dress with a tied collar and circular skirt sections. Designed for sizes 34 to 40

FROCK No. 5203—Short sleeves, although long ones may be substituted, show the influence of the new femininity on this dress of flat crêpe. A tie pulls through a slash, a four-gored skirt section is joined in a shaped line, and a belt marks the normal waist-line. Designed for sizes 34 to 42

EVENING FROCK No. 5208 (Above) Ample proof that the new chic need not be a complicated affair is given by this dress of semi-sheer crêpe, which depends for its charm on a square décolletage and on a gored skirt that joins the bodice at the normal waist-line. Designed for sizes 14 to 20

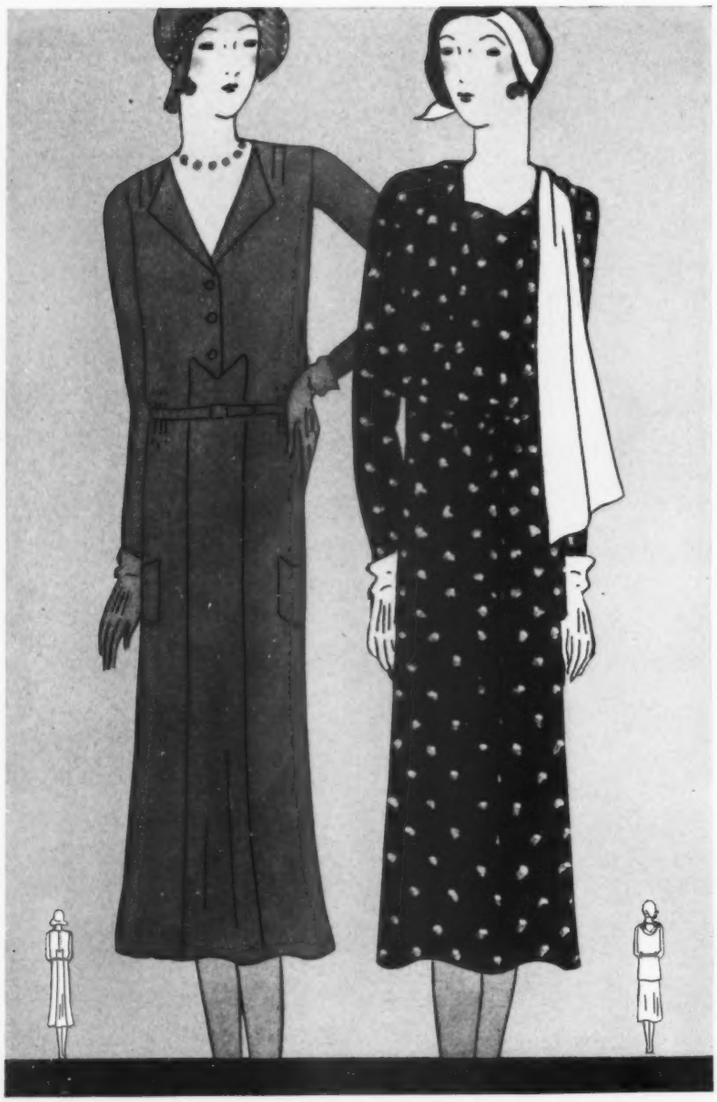
DESIGNS FOR PRACTICAL DRESSMAKING

EVENING WRAP No. 5211 (Above, left) A wrap that is a practical investment is this conservative model of sheer velvet, which may be worn with innumerable types of dresses and to occasions of varying degrees of formality. The sleeves are finished with circular flares. Designed for sizes 34 to 44

FROCK No. S3412—(Below) A boon to the modern young woman is this frock of flat crêpe with a separate bolero. With the bolero, it is a daytime dress. By removing the bolero, one may go to dinner in a sleeveless dress that has the right degree of semiformality. Designed for sizes 34 to 40

FROCK No. S3412—(Below) This is a view of the sleeveless flat crêpe dinner-dress achieved by taking off the bolero. The skirt is distinguished by an unusual application of circular sections. If one wishes, the long sleeves may be set in the dress rather than in the bolero. Designed for sizes 34 to 40

SLIGHT FLARES ARE SMARTEST



DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5198—(Above) The day of sharply flared skirts is gone. The new daytime dresses, such as this of light-weight woollen, disclose a restrained flare, achieved in this case by panels with an almost imperceptible circular cut. This dress also remains faithful to the belted waist-line and even hem-line—two requisites of spring chic. Coat-like revers and pockets also are smart. Designed for sizes 34 to 44

JACKET No. 5209 FROCK No. 5199 (Above) Now that the feminine world has discovered that a belt at the natural waist-line is a decided aid to a youthful silhouette, even jackets add a belt. The neck-line of this printed silk jacket is collarless, the scarf accompanying the dress. This dress, illustrated at the lower right, combines happily with this jacket, as the skirt flare is gradual. Jacket designed for sizes 34 to 46

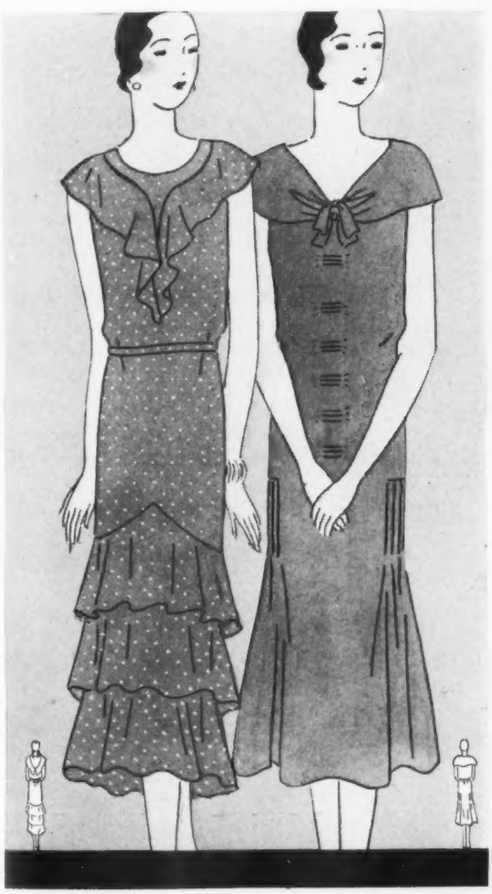
FROCK No. 5199—(Below, left) For the woman who would make the most of her youthful silhouette, this dress of washable silk is exceptionally well designed. The gradually flaring skirt, the belt at the normal waist-line, and the even hem-line are the outstanding fashion points of the coming spring season. There is a scarf, which, however, is optional. Designed for sizes 34 to 42

FROCK No. 5205—(Below, right) Sleeves are a matter of preference for spring. One may have long ones, none whatever, or short ones—as on this one-piece flat crêpe dress—, and the latter are newest and extremely smart, though long sleeves are included. A softly tied collar, a belt at the natural waist-line, and box pleats applied on the skirt are noteworthy. Designed for sizes 34 to 44

SLEEVES GROW MORE IMPORTANT

FROCK No. 5204—(Below, left) The more a collar resembles a cape, this season, the greater is its claim to chic. The one on this youthful dress of printed chiffon not only suggests a cape, but falls into a soft jabot. Echoing its circular softness are the three tiers of the skirt, which descend slightly in back. Sleeves are optional, and there is a narrow belt. Designed for sizes 14 to 20

FROCK No. 5201—(Below, right) Very much in the fichu manner of Colonial days is the shaped and tied collar of this one-piece dress of handkerchief linen. Clusters of tucks are spaced down the centre of the dress, a half-belt is tied across the back, and tucked side sections add a flare to the model that is very smart. Long sleeves also are included. Designed for sizes 14 to 20



DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5202—(Above) Short circular sleeves with epaulet shoulders are a variation of the prevailing mode for short sleeves, a mode that is as youthful as it is charming. The vestee of this silk crêpe dress may be made of contrasting or of the same material, and the double collar is very flattering. Tucks mark the normal waist-line, and a circular flounce lengthens the upper section. Designed for sizes 14 to 20

FROCK No. 5196—(Above) Now that feminine elbows have come out into the light of day, this one-piece dress of flat crêpe features sleeves that tie above the elbow, or, if one wishes, long ones may be substituted. Another new feature of this dress is the shaped yoke trimmed with a double jabot. A slight flare is achieved on the skirt by means of circular volants inserted at front and sides. Designed for sizes 34 to 44

SMART COSTUMES FOR THE STREET

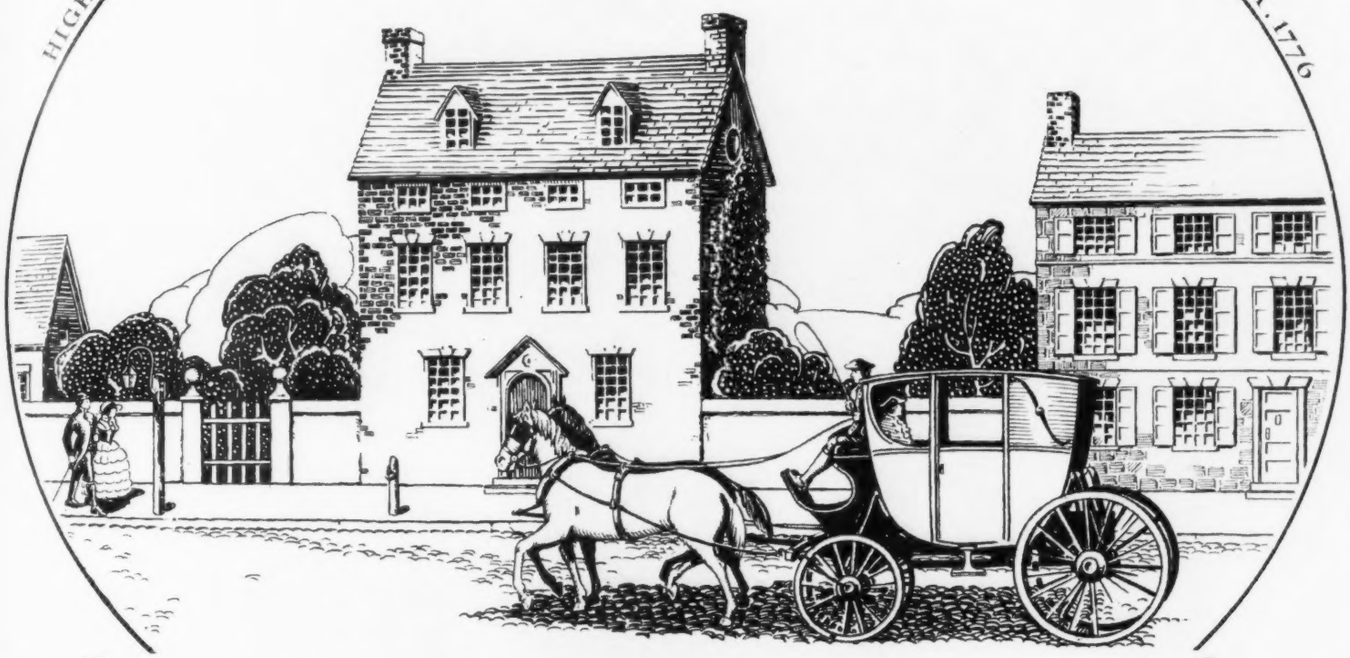
ENSEMBLE No. 5210—The sleeveless one-piece frock, which is part of the smart ensemble shown above (at the left and centre), is of printed crêpe and has an inverted pleat at each side and a scarf collar. Designed for sizes 34 to 40

ENSEMBLE No. 5210—An overdress of wool crêpe completes the unusual ensemble above in the centre. This has pleated front and back panels. The scarf collar of the dress beneath is worn outside Designed for sizes 34 to 40

SUIT No. 5215—This tailored suit (left) is of light-weight woollen. The fitted coat has a narrow shawl collar and set-in sleeves, and the front and back panels of the skirt are in one with a yoke. Designed for sizes 34 to 42

FROCK No. 5200—Piqué trims this two-piece dress of silk crêpe (above). The gored skirt has a yoke top, and the overblouse features a flared circular peplum. The blouse has tucks at the natural waist. Designed for sizes 14 to 20

Philadelphia
PEPPER POT



– the soup your appetite remembers!

There's a robust quality, a mellowed character about Philadelphia Pepper Pot that instantly sets it apart from any other soup you have ever enjoyed. It's a soup that originated in the early days of old Colonial Philadelphia when good eating was a tradition and the groaning board the indication of a generous hospitality.

Particularly do Pepper Pot's solid virtues commend it to men. You have only to dip into its rich and savory depths to understand its unquenchable popularity in the city of its origin, the joyful reception it meets with those who taste Philadelphia Pepper Pot for the first time!

A rich, velvety-smooth stock, teeming with luscious good things—diced potatoes and carrots, tempting morsels of delicious meat. Seasoned to the epicure's taste with ground black peppercorns, savory thyme and marjoram, fresh parsley and sweet pimientos. And topped off with a generous supply of wholesome macaroni dumplings.

No wonder this is the soup for hungry men. Enjoy it as Campbell's special Pepper Pot cook makes it for you from a famous old Colonial recipe. Its piquancy, its racy zest is so irresistible, you will want to serve it, again and again. Your grocer has it or can get it for you. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

A MAN'S SOUP

A real contribution to good American cookery

TWO CHARMING HOT-WEATHER ENSEMBLES

DESIGNS FOR PRACTICAL DRESSMAKING

ENSEMBLE No. 5206—The cotton broadcloth frock above has drop-shoulder armholes and an inserted pleated section in the front and back. The belt, which marks the natural waist-line, is in a contrasting colour, as is the shaped insert at the neck. Designed for sizes 34 to 44

ENSEMBLE No. 5206—The coat of this attractive ensemble is of broadcloth, like the frock. It is collarless, with a scalloped front that rolls back in narrow revers to harmonize with the neck of the dress. There are darts in the shoulders and set-in sleeves. Designed for sizes 34 to 44

ENSEMBLE No. 5197—The frock above, made of handkerchief linen, is eminently suitable for such active exercise as tennis. There are inserted front and back panels in the skirt, a tie belt, and tab trimming below the neck. Designed for sizes 14 to 20

ENSEMBLE No. 5197 (Right) A jacket worn over the dress shown above makes a very effective ensemble. In this wearable version, both are of printed cotton. The jacket is belted and has a scarf collar and revers. Designed for sizes 14 to 20

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 119

TO EVERY BUSY WOMAN WHO WANTS A MORE BEAUTIFUL SKIN

FREE

THIS ORIGINAL 75¢ BOTTLE OF AMBROSIA

YOU wouldn't believe it: you wouldn't believe that simply cleansing with a liquid—even a liquid that is sunlit, refreshing, zestfully clean as the Springtime—could so quickly refine skin-texture, could keep it firm, radiant, young!

You wouldn't believe it, so we want to send you Ambrosia. This is an unusual offer... a daring test of a wholly new method of cleansing. We make it because we have faith in our product . . . because we have seen the enthusiastic approval of fastidious women, customers of Saks-Fifth Avenue and other smart stores, when the same offer was made to them.

This is the way to use Ambrosia: Wipe thoroughly over the face with cotton, repeating until a fresh pad does not show any soil. Now you know the face is perfectly clean. You see the dirt right on the cotton—black dirt from the pores and crevices of the skin. Then stroke the face up with the fingertips until dry. Cleansed, toned, ready for powder . . . your face hasn't felt so glowingly young and alive since you were sixteen.

AMBROSIA

THE PORE-DEEP CLEANSER

Liquid Ambrosia normalizes and refines skin-texture. It prepares a dry skin to absorb a softening tissue cream; thus it combats any tendency toward wrinkles.

Created by a French chemist, named by the Empress Eugenie, Ambrosia was first made in America only to private order. The richest women in New York had Ambrosia prepared especially for them. Famous actresses recommended it to their personal friends. And now a 75¢ bottle is offered to you, without cost, for your approval.

Medical authorities agree: Doctors always use liquid solvents to cleanse the skin thoroughly. Only a liquid penetrates instantly into the pores, dissolves out the deepest dirt, leaves no clogging particles of sediment to collect dust and germs. Ambrosia is safe—no caustic alkali, no wax. Swift—a one minute facial. Convenient—nothing to wipe away.

On sale at better drug and department stores everywhere, $1, $1.75, $3.

Mail the coupon at once. We will send you FREE the original 75c flacon of Ambrosia. Hinze Ambrosia, Inc., 114 Fifth Avenue, New York City.

Hinze Ambrosia, Inc., Dept. 3-A, 114 Fifth Avenue, N. Y. C.
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Please send FREE the 75c bottle of Ambrosia

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ALWAYS a favorite with fashionable women (and their consorts!) No. 4711 White Rose Glycerine Soap, unchanged through the years, fully meets every requirement of today. Its cooling lather protects as it cleanses . . . and soothes as it protects. Its delicate fragrance and delightful mildness are manifestly in accord with the proprieties.

No. 4711 REG. U.S. PAT. OFF. *White Rose Glycerine Soap*

Made in U. S. A. by
MULHENS & KROPFF, Inc.,
25 West 45th Street
NEW YORK, N.Y.

Martinus Andersen

ON HER DRESSING-TABLE

NEW and beautiful salons seem to be in order for beauty specialists. And such enterprises are always of interest, for the pleasant relaxation necessary to an effective treatment is greatly enhanced by beautiful surroundings. With the thoroughness typical of her work, Kathleen Mary Quinlan has opened on Fifth Avenue a new setting for her contributions to beauty. With Robert Locher as the decorator, a salon has been created that is characterized by the restraint always present in the best of modern art. The reception-room, a harmony of colour and line, allows one a charming interlude between the hustle of the outside world and the seclusion of the treatment room. These treatment rooms (for they are not booths, but spacious rooms with ceilings and doors and comfortable appointments) are suggestive of individual modern dressing-rooms. Within the four delicately tinted walls, with a generous window allowing the sunlight to drift in, are a dressing-table, a closet for wraps, a stand of preparations, and, most important, a large, comfortable chaise longue. While the decorative aspect of the salon may impress one first, one soon realizes that the gentle, thorough facial treatments given by an expert operator and with the pure, efficient Quinlan preparations are of great importance.

Secret drawers form the legs of this unusual modern jewel-case. The decorative dressing-table jars shown on each side were designed by René Lalique; Stewart

A NEW SERVICE

While most women are inclined to match their skins and their stockings during the summer months, there are few who are consistent in the matter throughout the year, since this course has hitherto involved the bothersome "shopping around" from the cosmetic counter to the stocking department and often back again. But, now, this difficulty has been eliminated. There is an Onyx stocking for a Helena Rubinstein powder to be had by mentioning a common shade. The pale blonde, in asking for the "mauresque" shade, will receive a box of powder to match her clear complexion and a pair of stockings, which, when her skin shows through, will then match her powdered complexion. The golden blonde, a colourful type, often with brown eyes, will ask for "gipsy tan" and receive stockings and powder in the appropriate shade for her. For the medium brunette, the natural tone is called "ochre," and for the olive brunette or the tanned brunette, the shade is called "Dixie tan." An additional distinction to be remembered is that Madame Rubinstein's powder is suitably divided into two types, "novena" powder for skin inclined to be dry and "complexion" for skin inclined to be oily. This easy choice of stockings and face powder may be achieved at many shops throughout the country.

Débutantes in the field of American beauty, the preparations of Alexandra de Markoff really date back to the eighteenth century, when their formulæ were presented to Catherine the Great by an ancestor of the present Countess de Markoff. There are only four preparations, in this series, but they are basic in their purpose—a cleansing fluid, with the consistency of heavy cream, which quickly penetrates the pores and removes the most stubborn dirt; a skin tonic of rosy tone and fresh fragrance, which delicately stimulates the circulation of the blood; a rich nourishing cream; and a clear, cooling astringent. Chic bottles and jars of white glass are inscribed with the Countess de Markoff's signature in burgundy-red and are tied with ribbon of the same shade. Franklin Simon, as well as other smart shops in New York, offer these preparations.

SOAP, SOAP, BEAUTIFUL SOAP

Luxury in the bathroom is a subject of great interest and great possibility. An English expression of ingenious luxury is the floating bath bowl of soap, which proves as amusing to an adult as a celluloid duck to a child. Yardley now offers their capacious wooden bowl, filled to the brim with enough of the well-known Old English lavender soap to last for six months, in a package that includes a fibre brush. Under the manipulation of this brush, the soap lathers to a fragrant froth, and under its stimulating bristles the circulation of the body quickens to a healthy glow. This combination is available at shops wherever the Yardley products are sold.

One in search of a new and satisfactory vanity-case will be interested in the latest Pierre offering, a slim little affair that will slip inconspicuously into the flattest hand-bag. It is an oblong case in dull silver finish with a geometric design in black and orchid. Within its narrow confines are compact powder and rouge and a double-faced unbreakable mirror, which, in spite of its metal composition, gives a very clear reflection. The vanity-case may be obtained at many shops in New York and elsewhere.

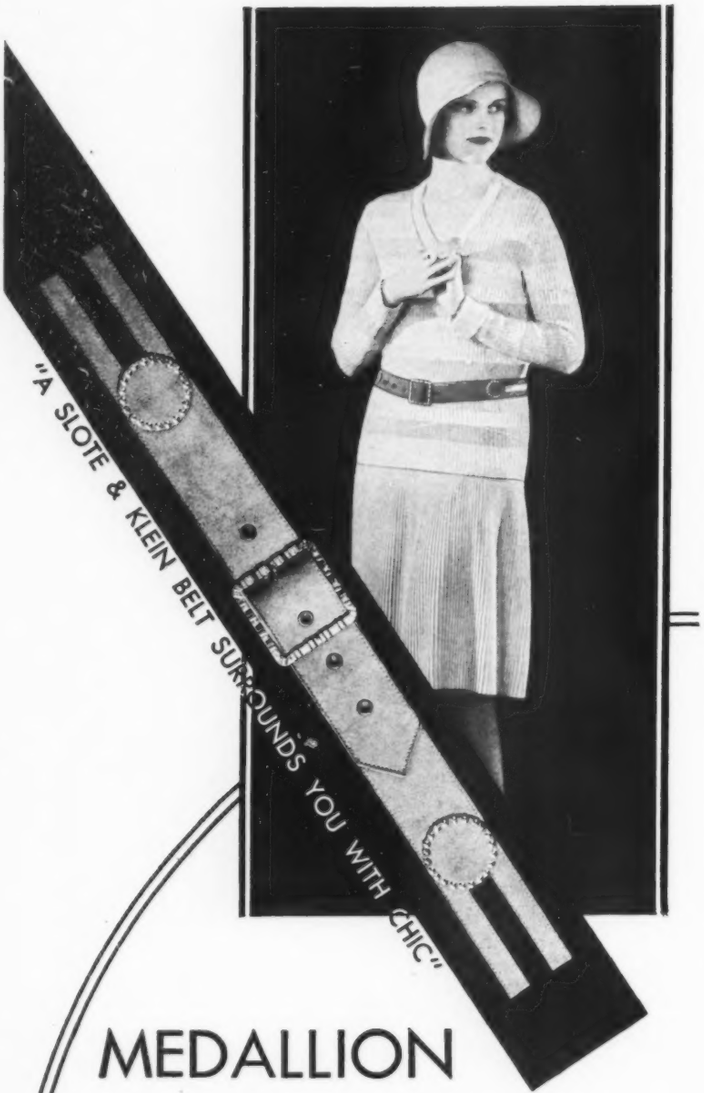
PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON POSED BY MISS DOROTHY FLOOD

Exquisite hats of softest felt for every occasion in town or resort.... designed by Hodshon-Berg, Inc., in a wealth of textures and colorings in every headsize!
PANDORA, the style illustrated is particularly alluring in lightest weight felt!

HODSHON-BERG, *Inc.*

Fifth Avenue at 57th Street, New York

Presented by Carter & Johnston, 22 East 49th Street, New York; Boyd's, St. Louis; J. L. Hudson Co., Detroit; Joseph Horne Co., Pittsburgh; John Wanamaker, Philadelphia, and at the Smartest Shops in the Principal Cities



MEDALLION

"Pin a medallion on the American girl this spring—for never before has she looked more piquant, more charming, more unmistakably AMERICAN!"... Thus sing the spring fashion poets and Slote & Klein contribute to the chorus with the new Medallion Belt illustrated above. Made of Moaka-Nap Suede with medallion ornaments and harmonizing buckle. In all the brilliant new spring colors . . . This is but one of a thousand styles featured in the marvelous line created by Slote & Klein—the world's largest producers of women's and children's belts. You can buy Slote & Klein belts in practically every good department store in the United States.

(Illustrated above) Style No. 3034, retails for $2.75

SLOTE & KLEIN, Inc.
49-53 East 21st Street
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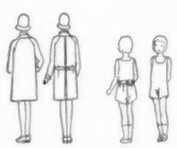
Successors to Slote & Schaffer
Makers of the Famous SLOKO Belts
WHOLESALE ONLY

PRACTICAL ADDITIONS TO SMALL WARDROBES

UNDERGARMENT No. 3032 (Above) This one-piece combination has a buttoned seat back. Designed for sizes 2 to 10 years

COAT No. 3031—Monotone tweed fashions this coat with raglan sleeves and a convertible collar. Designed for sizes 4 to 14



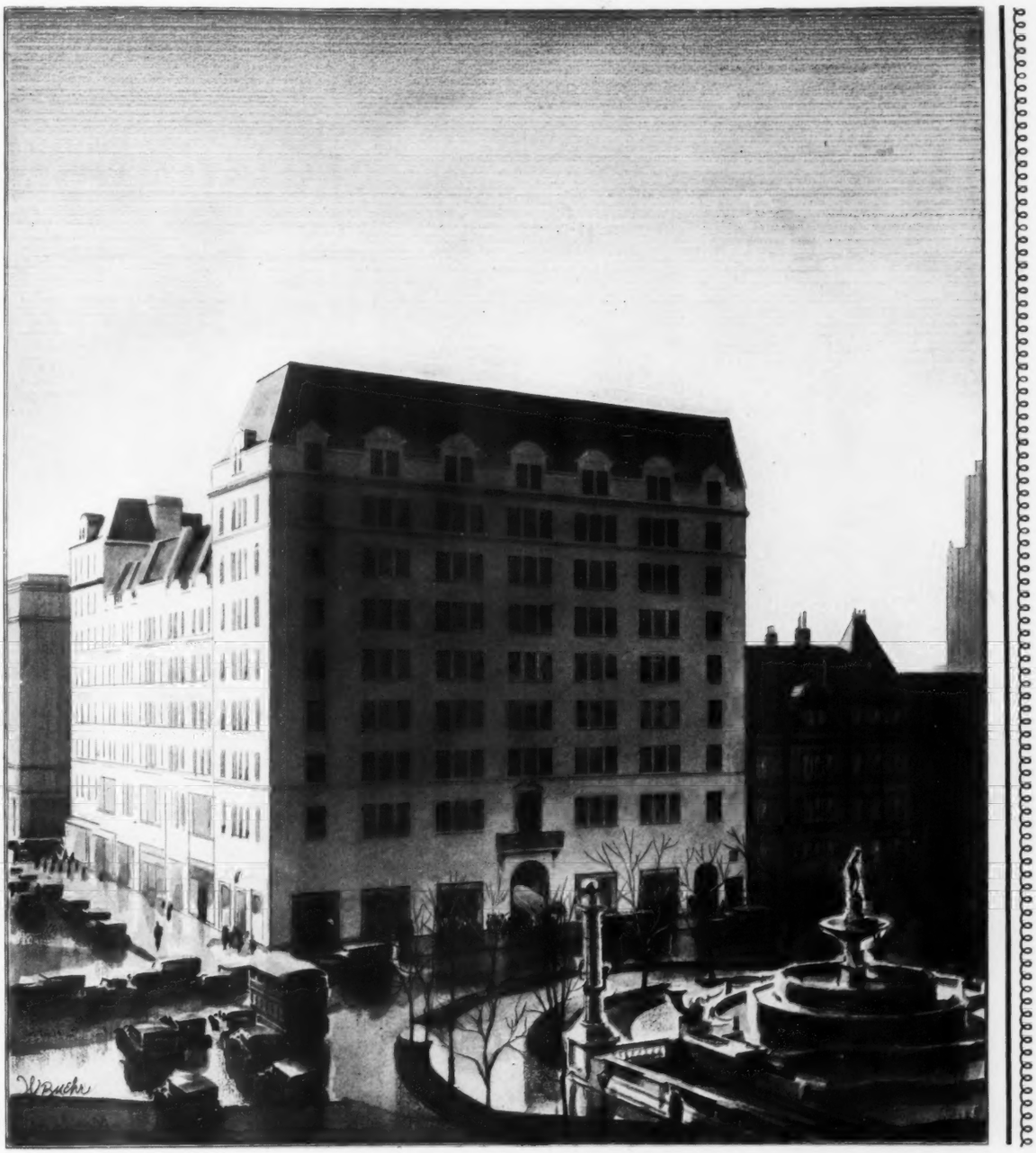
SLIP AND PANTIE No. 3033—(Centre) This slip with a back opening is accompanied by panties. Designed for sizes 2 to 10

DRESS SET No. 3034—Two dresses, one tucked and lace trimmed, the other plain, are included in this set. Designed for one size

SET No. 3035—(Right) A kimono with raglan sleeves, a slip, and sleeping bag compose this set. Designed for one size

An Impression

OF BERGDORF GOODMAN . . . ON THE PLAZA



Bergdorf Goodman's spring opening is imbued with the exhilaration of the season. It presents brilliant Paris innovations just brought back by their staff, as well as several hundred original and exclusive Bergdorf Goodman creations. The effect of this most important collection is as utterly new as spring on the Plaza.

BERGDORF GOODMAN

NEW YORK

the world's distinguished women follow

top group
mrs. cornelius vanderbilt, jr.
mrs. allan a. ryan, jr.
miss helen choate

middle group
mrs. gifford pinchot II
lady violet astor
mrs. adrian iselin II

lower group
the countess howe
mrs. john davis lodge
lady buchanan-jardine

LOOK—and you will see that the world's distinguished women are its most beautiful women, too.

THINK—and you will be convinced that personal loveliness is a woman's likeliest way to win distinction.

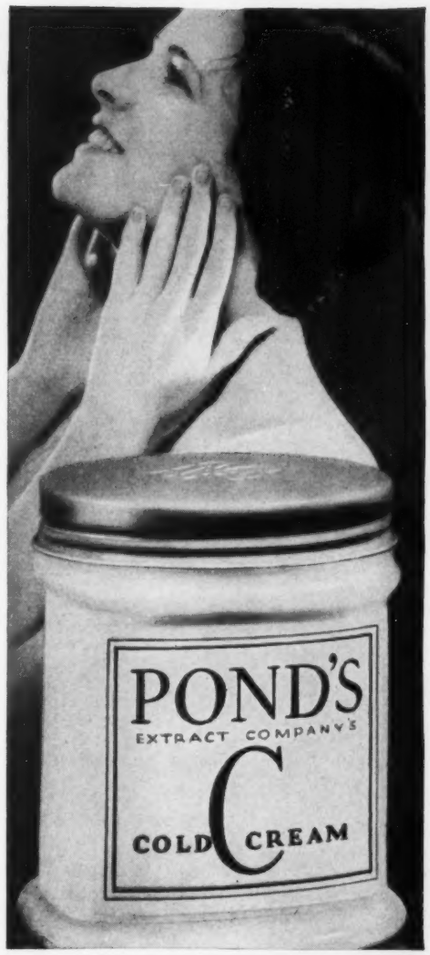
Then ACT—follow the example of the beauties pictured here. Pond's famous Method keeps their skin (as it will keep yours) always clear, smooth, fresh as flowers. Wherever they go, they follow (as you should, too) Pond's four steps to beauty.

As Lady Violet Astor says, "Pond's have done a wonderful service to women!"

Beautiful Mrs. Cornelius Vanderbilt, Jr., says, "Even on our Nevada ranch I have my daily facial with Pond's. One can keep one's skin young and lovely with just these marvelous Two Creams, the exquisitely fine Tissues, the wonderfully invigorating Tonic."

Just four simple steps! *First*—Pond's Cold Cream. "It cleanses divinely!" says Miss Helen Choate. Apply it lavishly all over your face and neck, for pore-deep cleansing. Make a fine art of patting in the cream with gentle, caressing,

Pond's 4 steps to beauty . . .



upward, outward motions. Wait a few moments so the fine oils can sink down in the pores and coax up every speck of dirt to the surface.

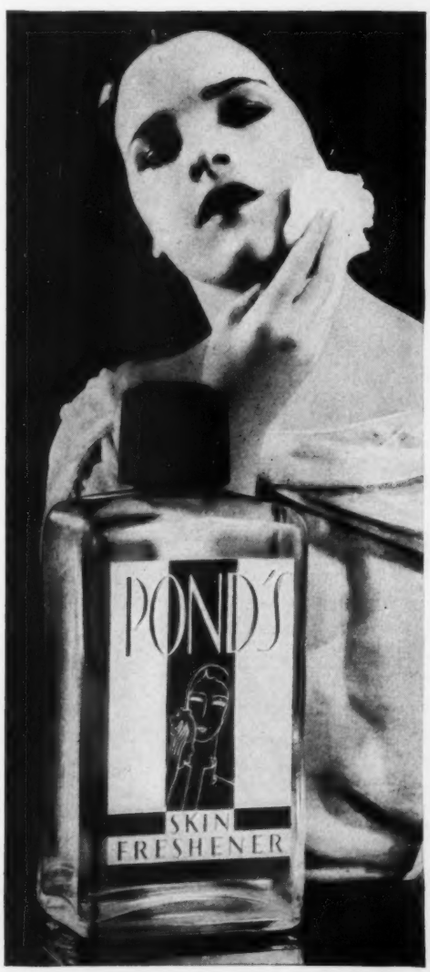
Second—wipe away all cream and dirt with Pond's Cleansing Tissues, following the same caressing motions as before. These velvety new Tissues are soft and amazingly absorbent, more efficacious, more economical than old-time towels and "rags." Mrs. Gifford Pinchot II calls them "the perfect way to remove cold cream."

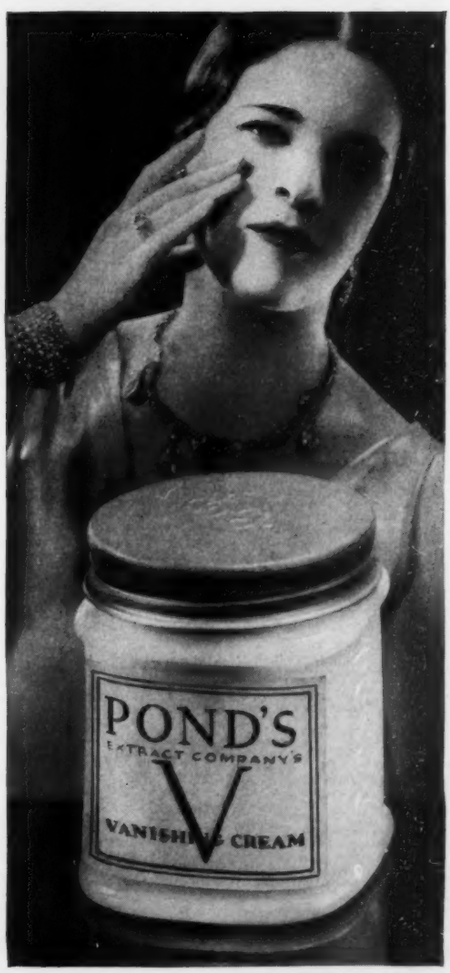
Third—Pond's Skin Freshener to banish oiliness, close and refine the pores. Soak a sizable pad of cotton. Dab briskly till your cheeks glow fresh as a rose. This fragrant mild astringent is, as Lady Buchanan-Jardine says, "just the skin tonic we all need to tone us up."

Last—to *keep* your skin looking fresh and lovely, smooth on Pond's Vanishing Cream, a delicate film before you powder. You will delight in this well-bred "finish." Rouge blends more subtly, powder clings more graciously than ever before. Now your skin is perfect—cleansed, firmed, vital with glowing health, impeccably groomed.

"A straightforward way of keeping fit," beautiful Countess Howe sums it all up. "One can do it all by oneself at home or in the country, wherever one may be. So naturally I'm enthusiastic about Pond's!"

Follow this marvelous Method, and you, too, will be enthusiastic—and lovely!





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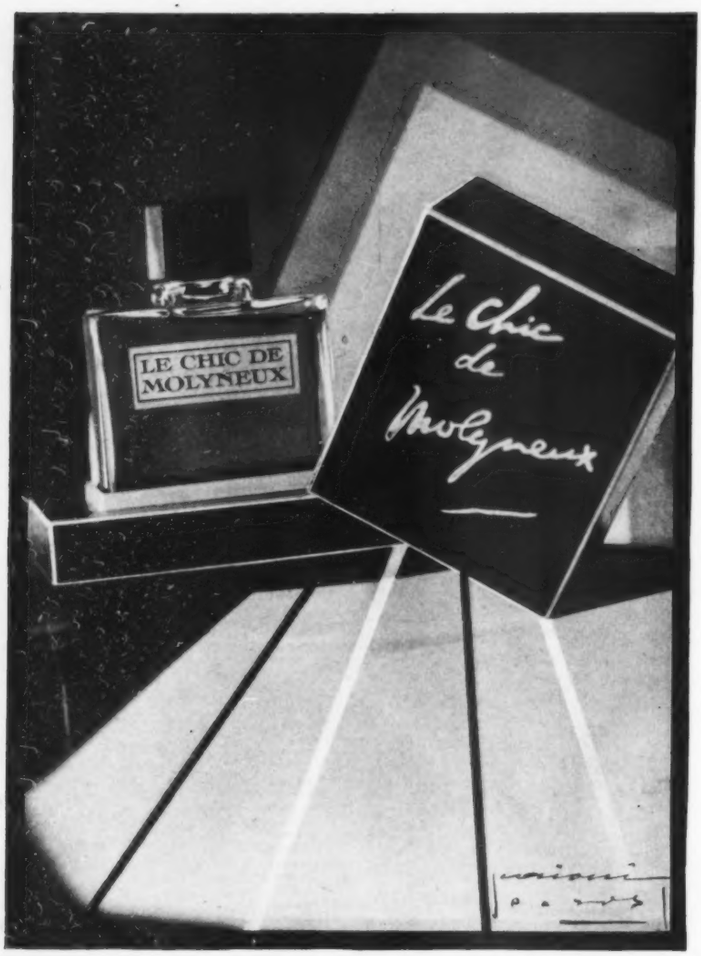

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LE CHIC DE MOLYNEUX

41 WEST 57TH STREET NEW YORK CITY

SPANISH LADIES

(Continued from page 75)

of Epiphany, he descends from his throne in the Chapel, salutes the Queen with a stiff bow, and approaches the altar. One of the grandees hands him three cups containing gold, frankincense, and myrrh, and, according to the custom established by Philip II., he offers them to the priest in commemoration of the Magi.

By Christmas, most of the houses in Madrid are open. In the modern quarter of the Castellana, they face broad avenues flanked by trees, and the architecture is mostly French. The Marquis de la Romana and the Duchess of Parcent and others live in palaces in the old quarter, near the famous Palace of Liria, of the Duke of Alba.

To-day, Madrid is a modern city with well-kept streets, good police, an excellent American telephone system, and many automobiles. To the tourist who has seen other parts of Spain, each with its special charm and architectural gems, the old part of Madrid seems insignificant. Madrid, except for the Prado and the Armería, has little to offer the passer-by, but, to the resident, the city presents a more colourful picture. There is the quaint scene of the flocks of turkeys who have been driven by their owner all the way from his farm in Estremadura, although the walk of more than one hundred miles does not make them fatter or more tender. The farmer is courteous and cheerful and will sell you one in the street for your Christmas dinner. On another day, a Court carriage with footmen in powdered wigs and gold liveries will drive down the street, and this carriage is, perhaps, carrying out a custom two hundred years old. If so, it bears a gentleman in waiting taking from the King to the old Duke of Hijar the uniform worn by the monarch at his birthday reception. The Duke's ancestor saved the life of the King of the day, and the latter promised that every year he and his descendants would receive the clothes worn by the Sovereign that day as a remembrance. As King Alfonso has been on the throne since he was born, and the present Duke is an octogenarian, he is in possession of every conceivable uniform ever worn by the King, and, during his infancy, it was the actual baby clothes that the Duke received.

COLOURFUL CEREMONIES

Guard mount at the Palace, also, is a bright and colourful spectacle. It takes almost an hour. Cavalry, infantry, and artillery take part, and a large band plays in slow measure, to which the men and horses keep time. The cavalry uniforms are in light blue and gold or white and gold.

What are the activities of the Spaniards in Madrid in winter? The fox-hunting season lasts from November to March. The Queen has a pack of English fox-hounds under the mastership of the Marquis of Torneros. The meets are held ten miles out of Madrid, where there is a small clubhouse with kennels. The Queen and Infantas ride beautiful English hunters; some others, Belgian or French horses. There is no jumping, but the fun consists of a fast gallop over good ground after a bagged fox or carted deer. The country is flat with variations of small ravines and bits of forest. Madrid is always in sight, the Royal Palace gleaming white in the sunshine, its long façade extending the length of three of our city blocks. It is easily seen, owing to its situation on the edge of the capital on high ground, below which stretches the Campo del Moro, as the gardens of the Palace are called. Across the river Manzanares, which skirts the gardens, is a large private park, the Casa de Campo, belonging to the King, and here are his polo field, pigeon-shooting ground, a lake, and bridle-paths. Beyond this park is the open plain where the fox-hunting takes place.

Another popular sport in the country around Madrid is the hunting of hares with greyhounds. The hounds are taken out to the open fields, the followers of the hunt ride abreast with the hounds in leash in front. When a hare is put up, two hounds are unleashed, and off every one goes until the hare is killed, or, as frequently happens, outdistances his pursuers and hides. The peasants take a keen interest in this sport and raise greyhounds themselves. The Marquis of Villabrágima has a kennel of greyhounds, and his hunt in the outskirts of Madrid has fifty or sixty followers on a bright day in winter.

SPAIN PLAYS GOLF, TOO

The golf club, the "Puerta de Hierro," as it is called, is the most attractive country club in Europe. The climate permits lunch to be served out-of-doors on the terrace all winter, and sometimes, even in December, the sun is so dazzling that those facing it insist on having the awnings lowered. Golf, tennis, polo, and bridge are all played under perfect conditions at this club. It stands on a plateau. Beyond the golf course is a grove of trees sheltering the Palace of the Prado, the seventeenth-century hunting-lodge of Philip IV., at present occupied by the Prince of Asturias, the King's eldest son. Beyond this park rise the Guadarramas, the lofty mountain range, snow covered from October to June.

If our Spanish lady does not play golf after lunch, you may find her at the coiffeur. Her hair is jet-black and shiny, and she wears it off her forehead and ears. It is not cut very short and is curled in the back. Her finger-nails are as red as blood, her teeth dazzling white, and her skin olive and very sunburned, and the plentiful use of cosmetics and rouge does not diminish her look of health or her high-bred air. She is thin, lithe, and has "race." She is animated and loves to laugh. The Spanish type is not fat and lazy, as was formerly imagined. Spanish women like games and dancing to American phonograph records. They are glad to do hospital work in the Queen's new free dispensary, and, while their activities are not so varied as ours, they are aware of modernity and glad of the many recent improvements and renovations.

Christmas and New Year's Day celebrations differ somewhat from our own, and the former is not the day for gifts, as it is with us. The old custom, still adhered to, is for the children to put a slipper on the balcony for Santa Claus to fill, but they do this on January third, the day of the feast of the Magi, or "Los Reyes," and, as Santa Claus fills father's riding-boots just as well, these are borrowed for the occasion. Some families have Christmas-trees, and the shops sell a fair assortment of decorations, but pine-trees are scarce and expensive, and it is impossible to procure one higher than a man.

Our lady may have seven or eight children, and she is a devoted mother. In Spain, large families are the rule rather than the exception. When they are babies, the (Continued on page 100)

In nasty weather WATCH YOUR THROAT

WHY not make an effort to escape colds and sore throat during the months of February and March when these troubles seem to strike everyone?

Simply try gargling every day with undiluted Listerine, the safe antiseptic. Many thousands report the efficacy of this treatment.

Ordinary colds and sore throat are infections caused by germs multiplying in the mouth and throat. When the body is weakened by wet feet, sudden changes of temperature, over-heating, over-exertion, and chills, these germs get the upper hand.

Gargle full strength Listerine every day. It inhibits development of sore throat, and checks it, should it develop

By gargling with Listerine you help nature combat them. For full strength Listerine is fatal to germs.

Laboratory tests show that full strength Listerine destroys even the stubborn Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) in counts ranging to 200,000,000 in 15 seconds. Yet Listerine is absolutely safe to use this way. In addition, it soothes and heals the most delicate tissues. We are prepared to prove these claims to the entire satisfaction of the U. S. Government and the medical profession.

Keep a bottle of Listerine handy in home and office and use it every day as an aid in preventing infections of the mouth, nose and throat. Increase the frequency of the gargle, should any such infection gain a foothold. You will be delighted to find how often it relieves a trying condition. If it does not, consult your physician. Lambert Pharmacal Co., St. Louis, Mo., U.S.A.

LISTERINE *THE SAFE ANTISEPTIC*

Kills 200,000,000 germs in 15 seconds

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COATS OF CAMELDOWN—SUMPTUOUS, SOFT, LUXURIOUS—FOR STREET, SPORT, TRAVEL . . . A COAT TO GO WITH YOU WHEREVER YOU GO . . . AT YOUR FAVORITE SHOP.

Youthful—and smart as a West Pointer is this Del Monte-Hickey three-piece tailored costume of finest imported sharkskin . . . Also at your favorite shop.

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SPANISH LADIES

(Continued from page 98)

children have Galician peasant nurses who wear striking costumes—on their heads, silk bandannas in a high roll or starched lace caps; dresses of silk with wide skirts; gold and silver pendant earrings, and lovely aprons of embroidered organdie. This is the way they dress in the street, and these costumes are handed down in families, as they are valuable and traditional.

In the evenings during the winter, there are bridge parties, and the theatre is popular. Bridge starts about six-thirty after a substantial tea, and the game breaks up about nine-thirty. Spaniards dine late at night; therefore, the theatres give their evening performances at ten-thirty, and the matinées start at six-thirty. Shops stay open till eight in the evening, for, after lunch, the siesta hour lasts until four. Spaniards are hearty eaters, but it has been observed that, while here in America we always seem to have to interrupt something to go and eat, in Spain one goes on and on and time does not count, so it is almost impossible to be late for anything. There is no hurry to start the day. The day is endured until night, for night is the time really to live. All classes of Spaniards stay up until around two in the morning. Until this hour, when the weather is warm, the streets in every town are packed with people out for a stroll, a leisurely "*paseo*."

At the beginning of Lent, Carnival time inspires the lady of Madrid to take a little trip, for she wants to avoid the crowds parading the street in fancy dress. She may visit some piece of property, an orange-grove near Valencia, or a farm in Andalusia.

On her return, there may be little outward change in life, but, during Lent, there are retreats in convents, special afternoon courses of sermons, and extra attendances at early morning Masses. These are strictly attended by the majority of the people who compose the society of Madrid. Many hundreds go to church every day during all the year, and Lent is correspondingly observed. It is no unusual thing for a Spanish lady of high degree to leave her jewels to a convent when she dies, or, during her lifetime, she may give them to Grande, the jeweller—a priest who resets the precious stones in reliquaries, chalices, or monstrances. Grande is an artist and has a hundred workmen carrying out his designs in jewellery, silverware, sculpture, enamel work, glazed tiles, pottery, and bronze. The variety of the work is remarkable, as is the industry employed to create works of art for small remuneration to adorn churches, monasteries, chapels, or convents.

THE RELIGIOUS LIFE

Holy Week and Easter there are more ceremonies at the Palace. The King and Queen wash the feet of twelve beggars and serve them dinner, the King wearing uniform and the Queen in full regalia, with diamond crown and wearing jewels. The beggars do not touch the food served, but it is given to them afterwards to take home in paper-bags.

After Easter, there is the feria at Seville, which attracts the gay smart members of Madrid society. At this time, the Duke of Alba opens his beautiful Moorish palace in this enchanting city and fills it with his friends. He drives through the streets with his house-party in open landaus drawn by four mules with gay harness and bobbing red tassels. The Duke, like a number of other Spanish grandees, has possessions in various parts of Spain. The palace of Monterey in Salamanca was a legacy from his grandmother, the Empress Eugénie's sister. It is an imposing edifice and, after years of disuse, has recently been modernized.

Spanish country houses vary in style and architecture. The Count de Mora's *castillo* at Layos, near Toledo, is a fifteenth-century fortified farmhouse, which has been renovated to be warm, cheerful, and comfortable. It has a patio and an up-stairs gallery onto which the living-rooms open. The dining-room is done in white plaster with old beams and a spacious fireplace. The visitor is bewitched by the ancient surroundings, by the grand courtesy and manners of the people, by a distinction and mystery that are truly Spanish. One is alive to being in old Castile, in a Spanish castle, a few miles from the Alcazar of Toledo.

COUNTRY LIFE

Not very far from Layos is Alamin, another type of Spanish country house. Architecturally, it has few pretensions. In simplicity, it is almost like an Adirondack camp. The living-room has a big stone fireplace flanked by comfortable sofas and chairs, and on one side is the dining-room table, for it is a living- and dining-room combined. The view from the house and the old trees are the principal features of this place. The house stands high on a bluff above a river, and, when the sun sets, the water of this winding stream catches the reflection of every colour of the sky as it changes from pink and orange to grey and purple. The owner, the Marquis of Comillas, has sometimes as many as twenty young people spending Sunday there. They ride and shoot, the country being wild and reminding an American of parts of Arizona and Southern California.

A fine estate in Andalusia is Arenales, which belongs to the Count de la Maza and is about seventy kilometers from Seville. The house of light yellow plaster is modern and similar in architecture to our Spanish houses in California and Florida. The vegetation is semitropical, with palmettos and cacti, and there are groves of olive- and live oak-trees. Wild bulls are bred on this large estate, and, from time to time, the young ones are rounded up and brought to the little bull-ring near the house to be branded. They are brought in the night before from remote pastures where they seldom see a man, and this affords an occasion for a sham bull-fight. The Countess is quite expert with the cape, and the Count lassos the cattle with skill. The little girls of the family romp in the ring with a baby bull, and the guests are urged to show what they can do, for their clumsiness makes the farm hands roar with laughter. It is really comic to see a baby bull, when confronted with the red and yellow cape, put his head down and charge it just like his sire, often to find that there is some one behind whom he butts in the stomach. Arenales is not unlike an American ranch, being far removed from a town, and the interest of the place centres on the livestock, crops, and the shooting.

A different kind of country place is the Alameda de Osuna, now the property of the Bauer family, which is situated on the outskirts of Madrid, only twenty minutes by motor from the Puerta del Sol. It was built by the Duke of Osuna in the early part of the nineteenth century, in the French Directoire style. (Continued on page 102)

Permit me to guide you for just 30 days

HOW busy you are these days of early Spring! Playing beneath the southern sun or shopping for furbelows in town . . . wearing your charming new clothes to luncheon, to tea . . . dining in the soft glow of candlelight . . . tripping to parties 'till the wan light of dawn . . .

Why not let me help you to keep your beauty 'round the clock? Place yourself confidently in my care for the next 30 days. I have created special home treatments which are benefiting thousands of smart women. In one brief month, I can make you so much lovelier you will scarcely believe the evidence of your own eyes. Even *before* the end of that time, you will be delighted at the improvement in your skin . . . in its new petal smoothness, its delicate glowing vitality.

If your skin is pale or sallow...if your eyes are darkly shadowed . . . if cobwebby lines are etching themselves upon your face . . . if your throat is losing its young firmness . . . let me reclaim for you the even-textured skin, the chiselled contour of Youth. I assure you from my knowledge and life-time experience that the correct care can take many years from your apparent age . . . can make your skin clear, elastic, flawless . . . can counteract discoloration, blemishes and lesser faults . . .

I see in your skin potential loveliness. I see you as you will look just one month from now —provided you will let me guide you to this new Beauty. On this page, I recommend treatments for every type and condition of skin. You may readily follow them before your own mirror—in just a few helpful moments each day.

New Perfection for You— in Youthifying Tissue Cream

I know you will be enchanted with my new Youthifying Tissue Cream — a cream so beauty-bestowing that it fulfills the needs of every type of skin. Swiftly it nourishes the starved tissues and supples them so that your skin may attain rare softness and purity. This is one of the remarkable features of my home treatments . . . a cream whose satin-smoothness is contained in rose-and-onyx jars (2.00).

For Dry Skin

(1) Cleanse with Water Lily Cleansing Cream. Rare unguents and the youth-renewing essence of Water Lily buds are the precious

HELENA RUBINSTEIN—*World Famous Beauty Specialist*

ingredients in this wholly inimitable cream (2.50). (2) Apply Valaze Extrait, the excellent anti-wrinkle lotion . . . press over the eyes to banish crowsfeet and lines . . . stroke the face to freshen and clarify (2.50). (3) Massage with Youthifying Tissue Cream (2.00).

For Oily Skin

(1) Wash with Beauty Grains, wee crystals of loveliness that instantly check oiliness, remove impurities (1.00). (2) Nourish with Youthifying Tissue Cream (2.00). (3) Prepare the skin for make-up with a flattering film of Water Lily Foundation in smart, rachel tone (2.00).

THE CHIC DEBUTANTE loves the silkiness of Valaze Cleansing and Massage Cream for her face and throat, her creamy shoulders, her hands (1.25). She keeps her skin transparently glowing with Valaze Beautifying Skinfood (2.50). She preserves her beauty with Valaze Cream of Lilies, enchanting foundation (2.50). THE SMART YOUNG MATRON values my protective preparations: Valaze Grecian Anti-Wrinkle Cream (Anthosoros) to ward off incipient wrinkles (1.75); Contour Jelly to keep her contour youthful (2.00); Beauty Foundation Cream to guard the delicacy of her skin (2.00). THE WOMAN OF GRACIOUS MATURITY rejuvenates her skin with the bracing astringent, Eau Verte (3.00). She banishes obstinate wrinkles and lines with Emailline, an astringent cream (1.75). She overcomes double chin, tightens the muscles of her face and throat with Valaze Georgine Lactee (3.00). She imparts instant beauty to her hands with Youthifying Hand Beautifier (3.00). AND EVERY WOMAN finds the perfect accent to her beauty in my exquisite cosmetics! Poudre Enchante, invisible film of loveliness (3.00) . . Water Lily Powders, too, in flattering hues (1.50). The Enchante lipstick, silver encased (3.50) . . Water Lily lipsticks as indelible as they are rich in color (1.25). Valaze Eyelash Grower and Darkener (1.00) . . Valaze Persian Eye-black (Mascara) to make your lashes look thick and luxuriant (1.50 and 2.50).

Fashion Decrees that Faces and Hosiery Must Match

Two international reputations have united to bring about a new, unerring smartness for the months to come. In these days of healthful activity, warm, vibrant skin tones are essential to feminine chic! So Helena Rubinstein has chosen four enchanting shades of her powders which Onyx, leading stocking manufacturers, have correlated in lovely, gossamer-sheer hosiery. These four important sun-tones will form the "SUNPLEXION" group in powder and matching hosiery . . . Mauresque for pale or medium blondes, Gypsy Tan for golden blondes, Ochre for medium brunettes, Dixie Tan for dark brunettes. A sample of the corresponding shade of Helena Rubinstein powder is enclosed with each pair of Onyx Sunplexion Hosiery.

At the Salons de Beauté

. . . you are invited to call for a consultation. Stay for a restful, rejuvenating treatment and learn in addition, while you are there, the subtle new shades in rouges and powders that will be so smart in the months to come.

Helena Rubinstein

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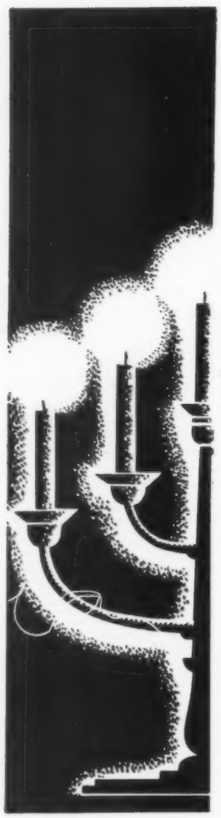
in keeping



There is a very tangible delight in the appointments of the dining table—in snowy napery, tasteful china, exquisite candelabra. And the smart hostess brings the same good taste that dictates these appointments, to the selection of the *condiments* that go with the delicate foods she serves.

Sweet little gherkins, so spicy, crisp, and tender; or tasty bits of cauliflower in a tangy mustard sauce. Plump queen olives, luscious with the happy flavors of Spanish sunshine. Delightful dainties — so appetizing that they give new piquancy to any food . . . zest to any occasions where foods are served!

And so on smart tables you will find these and other Heinz condiments . . . because their delightful flavor and goodness have made them indispensible to hostesses . . . because their quality is in keeping with the appointments of her table. • • *H. J. HEINZ COMPANY, PITTSBURGH, PA.*

The Heinz label on any jar or bottle is the sure promise of flavor *inside — flavor in its most joyous form!*

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57

SOME OF THE 57 VARIETIES

Heinz Queen Olives • Heinz Mayonnaise Salad Dressing
Heinz Sandwich Relish • Heinz Sweet Mustard Pickles • Heinz Sweet Pickles

PALM BEACH POINTS

(Continued from page 58)

always in floral designs. The newest prints are multicoloured in fairly strong tones, though never garish in effect. On the whole, however, plain fabrics are more in evidence than prints, and these include white crêpe romain, chiffon, and lace; black in such sheer fabrics as tulle; pink, greenish-blue, and other light colours in similar materials. Satin is smart, too, for it is always particularly effective in the tropics.

PYJAMAS are less worn on the beach than last season, but are still smart to replace hostess gowns when dining at home. For wear with them, Grecian sandals with leather soles and crossed straps have replaced the wooden clogs that were smart last year. The newest sandals seen on the beach, worn with bathing-suits, are the amusing cork models from Mary Nowitzky that were shown in the January 18 issue of Vogue. They are very light and are gaily trimmed with contrasting piping.

Evening slippers are still very simple, usually made of crêpe de Chine dyed to match the accompanying dress.

COIFFURES at Palm Beach emphasize the fact that the smartest women are letting their hair grow a trifle longer. On the beach, many women with hair of medium length let it hang loosely about their shoulders, in a casual and becoming fashion.

SPANISH LADIES

(Continued from page 100)

Goya painted many of his best-known paintings here, and there is a pavilion on the grounds where he worked. The gardens are a maze of shady paths, with fountains and playhouses. The Bauers, whose hospitality is much appreciated, are the representatives of the Rothschilds in Spain and, during the three generations they have resided in Madrid, have gained the esteem of the Spanish government and Spanish society.

But to return to Seville and its feria, it is here and here only that Spanish dancing can be seen, in the *casitas* of the fair. This, however, bores our Spanish lady, who wants to hear the *flamenco* singing, an art as impossible to describe as negro spirituals. The songs are savage and wild or tender and whining. The voices of the men and women who sing them are strident and have a weird force. Most Spaniards are fascinated and moved by this native singing. The performers are rare and are reluctant to come to private houses, but like to warble late at night in dingy cafés.

After Seville, Madrid society returns to the capital for the season, which lasts through May, June, and most of July. In 1929, as the Court was in mourning for the late Queen Mother, there were no entertainments, but, in other years, during these lovely months, dinners and balls are given in various foreign Embassies and a number of beautiful Spanish houses. The King and Queen, with the Infantas and Don Jaime, the second son, attend most of these balls; in fact, society revolves around the Royal Family and little large entertaining is done without them.

VISITING ROYALTY

When Their Majesties arrive at a private house, two servants of the house in livery and knee-breeches stand at the front door holding lighted candelabra. With this extra illumination on each side of them, they cross the threshold, where host and hostess are standing, and, with the candle-bearers still accompanying them, enter the drawing-room.

A ball in Madrid is brilliant and elegant, and the men, instead of being like crows, add to the brilliancy with their uniforms and decorations. The women wear beautiful clothes and jewels and have decided chic. The jewels are exceedingly fine, and tiaras, now out of fashion in London and Paris, are still worn in Spain. On a bobbed head, they are kept in place by small strands of hair attached to the tiara, thus forming a little cap of hair, which is invisible when on the head. This scheme for relieving the weight of the jewel was invented by Cartier. The Queen has wonderfully becoming jewels, and the pearls of the Duchess of Medina Celi are famous, having belonged to Marie Antoinette. Famous, also, are the Duchess of Peñaranda's, which belonged to the Empress Eugénie, great-aunt of her husband.

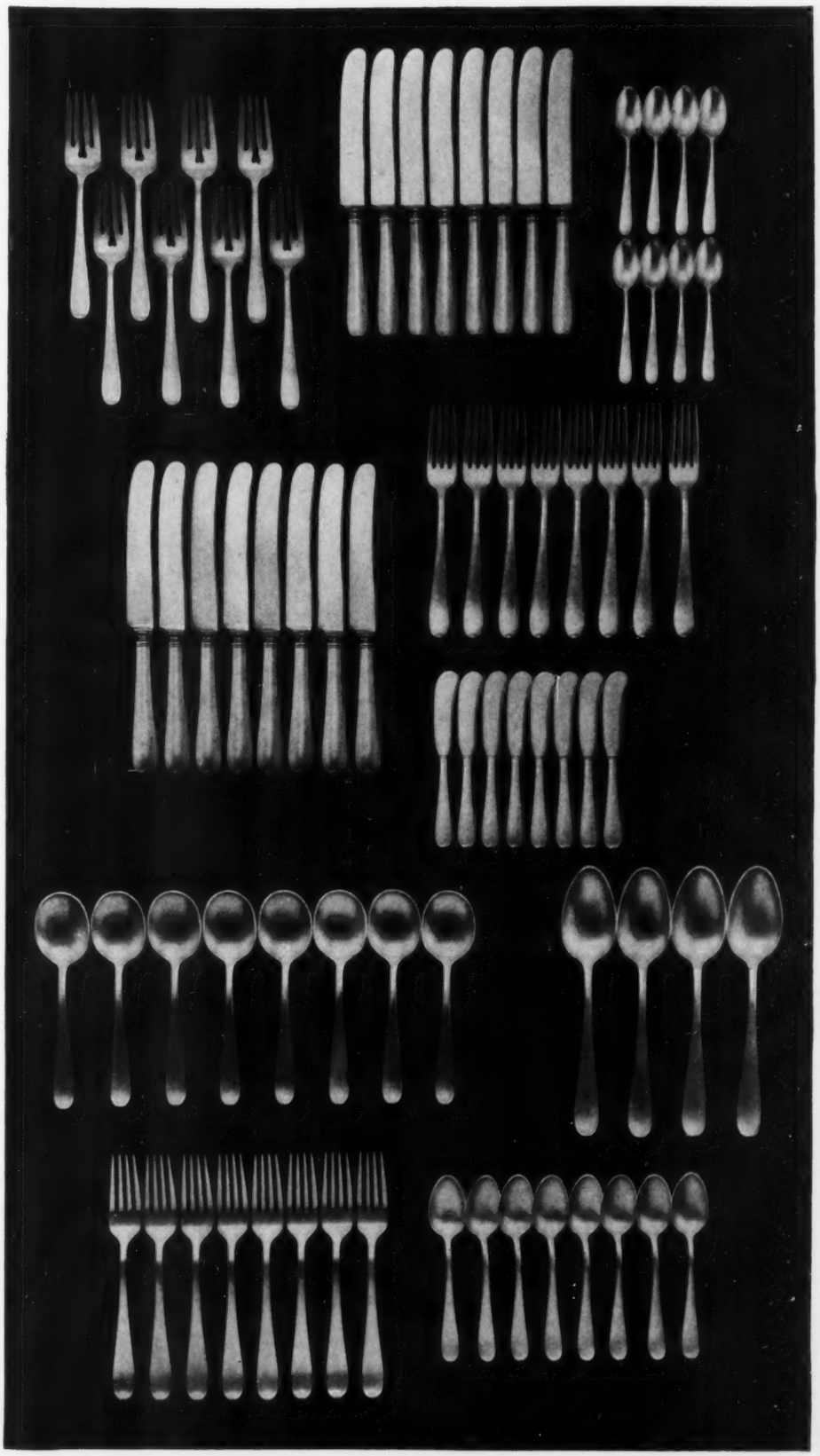
Spaniards dance well, and with American fox-trots are interspersed the schottische and *Paso doble*, resembling the tango. These dances are slow and have a special lilt. The gardens of the larger houses, illuminated on such occasions, form a delightful feature of the balls on the warm spring nights. Here, the ladies wear their Spanish shawls, old ones in soft pastel colours with embroidery of exquisite design. The all-white ones are favourites, and those embroidered with a grape design are rare and much sought after. Many Spanish ladies collect old fans, tortoise-shell combs, and the shawls just described, and some of the collections are very lovely.

SPORT IN SPAIN

Besides the balls, with springtime and summer come the bull-fights and horse-racing. The bull-fights, although still popular, do not find as many adherents as formerly. One hears it said that the day of great bull-fighters is past. This season has been signalized by the début of an American, Sidney Franklin, a Brooklyn youth, who, for a novice, has distinguished himself by his coolness and daring. While the racing is mostly at Madrid, there are two days of it at Aranjuez, a country palace of the King, some thirty kilometres from Madrid, which corresponds to the English Ascot. On race days, at Aranjuez, the Ritz serves luncheon at little tables under towering plane-trees, which were planted by the Duke of Wellington. The Royalties sit at two long tables and later watch the races from a special stand. The King's horses run under the name of the Duke of Toledo. The best stable is owned by the Count of Cimera, whose name is well known on the French race-tracks, but there is not as much public interest in racing as there is in our own country.

The summer exodus from Madrid takes place in July, and, as a large number of people who compose Madrid society go to other countries, we shall bid good-bye to our Castilian lady, as she boards the Madrid-Paris train de luxe for an unknown destination.

Gorham Sterling is not as expensive as many people imagine . .



76 pieces of Gorham—a complete service for eight . . costs only $236

Many women have taken for granted that because Gorham sterling is the ultimate in table silver, it must be costly. They have thought they could not, or should not, afford it.

Actually it is moderate in price—you can buy 76 pieces of Gorham table silver in the famous Dolly Madison design for as little as $236—silver that will never have to be replaced—that will serve generations.

The 76 pieces—a complete service for eight—include 8 teaspoons, 8 dessert forks, 8 dinner forks, 8 soup spoons, 8 dinner knives, 8 dessert knives, 8 salad forks, 8 butter spreaders, 8 after-dinner coffee spoons and 4 tablespoons.

Some patterns vary slightly in price but a complete service for eight in any one of Gorham's seven most popular patterns costs less than $260.

You can always identify Gorham silver by the famous hallmark on the back of each piece, showing the lion, the anchor and the Gorham initial. The established jeweler in your city is now showing these patterns with delightful hollow-ware pieces to match.

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Please send me your new illustrated book, "The Art of Table Setting," by Lilian M. Gunn, authority on the etiquette of entertainment, for which I enclose 25¢

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IF there were in all the world just one single beauty product, by its use you could have and keep *all* the seven complexion graces essential to skin loveliness.

That product is Boncilla Clasmic Pack. And this is what it gives:

The glow of radiant youth. With the first application, Boncilla Clasmic Pack brings the blood glowing beneath your skin to nourish and animate every cell and pore, stimulating and awakening it to the lovely glow of youth.

Fresh cleanliness. Coaxing out of every pore the clogging grime and makeup, Boncilla cleanses your skin to fresh, wholesome exquisiteness.

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Unblemished clearness. All the unkind marks of time, lines and wrinkles and relaxed muscles, respond to the lively stimulus of the energizing pack, activating your skin to youthful firmness. All the blackheads and other blemishes are powerless to resist the purifying action of Boncilla's amazing absorption.

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Almost unbelievable, isn't it, that one single product can give you all the seven complexion graces! Yet you have only to try Boncilla Clasmic Pack to know it's true. Use it three or four times the first week—once or twice a week thereafter.

You will find Boncilla Clasmic Pack at any toiletry counter; in tubes, $1.00; in jars, $1.00 and $3.50. Boncilla, Inc., Indianapolis, Paris, London, Toronto, New York.

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CLASMIC PACK

Bestower of the Seven Complexion Graces

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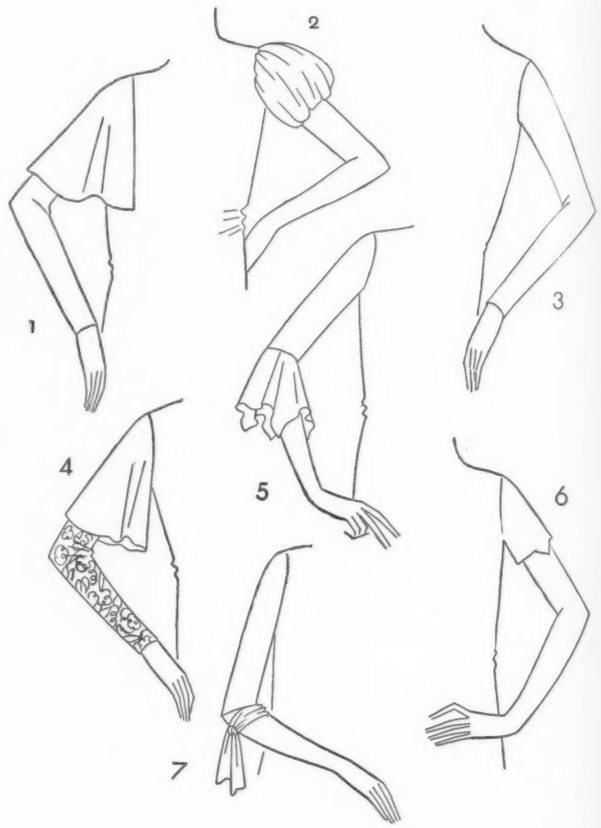
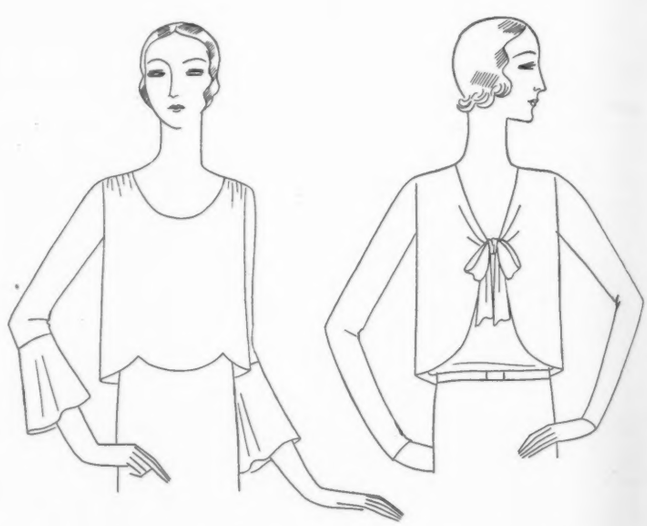
NEW SLEEVES AND BOLEROS



SLEEVE SET No. 5207—Drastic changes have come over the sleeve mode. Not only do new sleeves go to all lengths, but they vary decidedly in character. Seven of the newest and smartest sleeves are included in this practical set

1. This graceful cape sleeve charmingly suggests the postilion cape
2. This is the short puff sleeve seen in the afternoon or evening
3. This is the classic fitted sleeve
4. The set-in circular sleeve may be worn over a regulation sleeve of the same fabric or over one of lace for weddings or formal afternoon events
5. This short sleeve is lengthened by an effective circular flare
6. This very brief cap sleeve with a shaped edge is distinctive
7. This elbow-length sleeve ties tightly around the arm in a new way. Designed for 11 to 14 inches arm size



BOLERO SET No. 5195 This pull-over bolero has short sleeves with a flare. Designed for sizes 14 to 44

BOLERO SET No. 5195 This bolero, with ties, may be worn like a short jacket. Designed for sizes 14 to 44

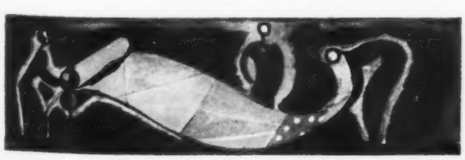
EVEN AIR CASTLES
must have bathrooms . . . and capable towels

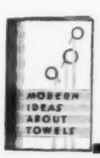
WITH ALL YOUR DREAMS, you're still a rather practical person. That castle in the clouds can wait a while, but you're going to be reasonably happy—now. Beauty and comfort—convenience and interest—*good living* can be managed somehow. * In the matter of towels, surely, you can skip ahead to your heart's desire, any day in the year. Cannon Mills have made new designs and all-over colors that enrapture sensitive souls and please the coolest realist. * Miracle workers, really. Gay towels that make old bathrooms young—keep young bathrooms as fresh and radiant as the new rose. Towels that have flower-fair tones—designs that are simple, clear, modernized but not mad—extra softness and thirstiness. Towels that are faithful in service. All at prices that leave your income almost intact. . . . Three or four cheers! * If you haven't been shopping for towels lately, you may not know how fat your towel dollar has grown. The costs of Cannon towels are kept below their quality by volume output in the world's largest towel mills. More Cannon towels are made than the totals of all others combined. This means new beauty, luxury, absorbency and wear—all for less money than you ever paid before. * There are Cannon towels that exactly suit the youngsters, the husband and even the servants. . . . And the price of a single dinner brings a year's supply of their luxury and charm. Cannon Mills, Inc., 70 Worth Street, New York City. *The producers of* LAVENLAWN, *the finest sheet in the world.*

TO TEST ENDURANCE

A great hotel made its own careful test before buying. Typical towels of all the well-known brands were sewed together into a great sheet and laundered a hundred times. Cannon towels showed far less wear than any of the others. On the basis of this strenuous test and on the basis of evident quality—this hotel now uses Cannon towels exclusively. So do the great majority of all hotels, clubs, hospitals, railroads and steamship lines. So do most homes.

THESE ARE THE CANNON TOWELS *that captivated Fifth Avenue. They come in all-over colors and modernized designs, with matching face cloths and bath mats—sold singly and in ensemble sets. They have two right sides, two bright sides—both equally decorative. New colors are rose, peach, turquoise, jade, maize, orchid—guaranteed fast. Typical Cannon values—75c and more for the bath towels—at your own store or shop. (Cannon towels may be had in many other styles, to suit any taste, at prices from 25c to $2.50.)*





WRITE FOR THIS FREE BOOKLET. It shows the new reversible towels in colors.

CANNON MILLS, INC., 70 Worth St., New York City V-7

Please send me your booklet, "Modern Ideas About Towels." This request places me under no obligation whatever.

*Name*_____ *Street*_____

City_____ *State*_____

CANNON TOWELS

La femme avisée sait que le coeur de l'homme s'ouvre aux contacts, aux odeurs, surtout – Alors – comme Eve parmi ses fleurs – elle conclut que l'élément le plus important de son costume, c'est le parfum – !

Lenthéric PARIS
Ses Parfums

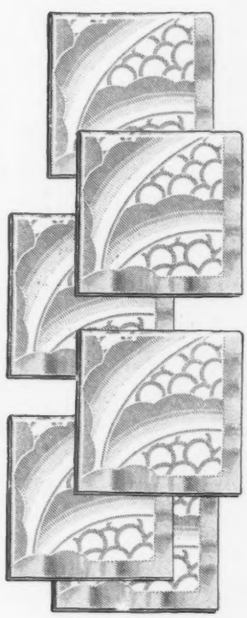
245 RUE SAINT-HONORÉ, PARIS, FRANCE. THE LENTHERIC SALON AT FIFTH AVENUE & 58th STREET, NEW YORK ALSO AT ALL HOUSES OF FASHION

LINEN DAMASK WOVEN LOVELINESS *for the table*

As long as there is hospitality in the world, Linen Damask will hold its time-honored place as the fitting consummation of the correctly appointed table. As long as the hostess calls upon flowers and candlelight and gleaming silver to enrich the ceremonial of dining, she will summon the suave luxury of Linen Damask to give it exquisite setting. And the taste which prefers Linen Damask favors only those loomings that most opulently reveal its individual beauty. Through centuries of hereditary craftsmanship, Ireland and Scotland have loomed superlative expressions of the ultimate loveliness of Linen Damask, in subtle harmonies of design that blend faultlessly with both formal and modern schemes of table decoration. In homes where taste is the inevitable standard of gracious living, table cloths and napkins of Irish or Scottish weave are essential.

In White, or Pastel Tints
Moderately Priced

"We Dine on Linen Damask", a charming booklet on correct table settings, will be sent you on receipt of ten cents to cover mailing cost. Address The Irish & Scottish Linen Damask Guild, 260 W. Broadway, New York.



The Spirit of Spring

Loomed in dull gold against a field of silvery white, this cloth of Linen Damask is an opulent expression of the Spirit of Spring...Against a symbolic pattern of budding things, gracefully curving iris leaves unfold to an effect of golden sunlight...The inner field is bordered with a formalized pattern of full-blown flowers. .The cloth is suited equally to conservative and to more modern schemes of decoration ...It is only one of the many new creations from Irish and Scottish looms, now offered the hostess.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

SEE THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES

THE WORLD'S BEST KNOWN SHANTUNGS

This year the Smartest Frocks and Ensembles are "done" in R & T rough SILK SHANTUNGS . . .

RAJAH YO-SAN "Regalia"

These genuine R & T Silks represent the utmost in beauty. It is no wonder they have been recognized as the smartest "modern" silks for Spring and Summer daytime and sportswear . . . In exquisite plain colors and the newest printed effects.

Sold at the Best Stores Everywhere

Genuine Garments of Rajah, Yo-San and Regalia carry the silk label to identify them . . .

The name is marked on the selvage of every yard

R & T SILK SHANTUNGS

L. O. THOMPSON CO., 244 MADISON AVENUE, NEW YORK

SEEN ON THE STAGE

(Continued from page 70)

his work for the theatre to express himself fully. His fervour and his vitality are not constricted by the rules of technique, plot, and the like. He says what he has to say in his own rich manner.

"At the Bottom" reveals, with that sensitiveness that only genius possesses, the life of a group of people who have been discarded by the world or have failed to find a place in it. The play, in a mere two hours, paints a complete picture of a whole stratum of society.

The cooperative company Bulgakov has assembled interprets the drama with unusual understanding and sympathy. Such sterling actors as Walter Abel, Edgar Stehli, Mary Morris, and E. J. Ballantine play, with magnificent abandon and intensity, the best work of their careers. The other members of the cast are not less effective. Each one creates a distinct character and keeps that character always within the frame of the drama. Bulgakov's direction sees to that and also gives the whole proceedings just the tempo, the exact emphasis needed.

"THE THREE SISTERS"

"The Three Sisters," at the Laboratory Theatre, is not so fortunate. None of the actors, except Maria Germanova and Maria Ouspenskaya, is particularly good; some are sadly amateurish. The presence of those two, however, even in a bad play and surrounded by the worst possible actors, would make an evening memorable.

Germanova's personality dominates the stage. In the opening scene, before she has had any opportunity to impress herself on the consciousness of the audience, while two of the sisters are telling things the spectators are eager to know, she sits reading a book. She makes no movement, never looks up, yet she draws and holds the attention of every person in the auditorium. And so it is whenever she is visible. She feels acutely the emotions of the character she portrays, and, by some subtle, magical talent, she makes others feel them. Maria Ouspenskaya's bustling charm and tenderly apologetic pathos grow with the years.

"CHILDREN OF DARKNESS"

The one play written by an American, which would have any chance of lingering in the Martian's memory, is "Children of Darkness," by Edwin Justus Mayer. Presented by Kenneth Macgowan and Joseph Verner Reed, another newly formed managerial firm, with Basil Sydney and Mary Ellis in the leading rôles, the setting and the costumes designed by Robert Edmond Jones, it has finally arrived at the Biltmore after various difficulties, with everything—or nearly everything—in its favour.

The action takes place at the close of the first quarter of the eighteenth century in the official residence of Mr. Snap, Under-Sheriff of London and Middlesex. The house adjoins Newgate Prison. With the exception of Snap, his daughter Laetitia, and several bailiffs, all the characters are prisoners. The story, which is described by the author as "in the picaresque manner," is chiefly concerned with Laetitia's love-affairs. But the interest focuses on the eighteenth-century atmosphere. Mayer has caught that atmosphere remarkably, both in the attitude of the people and their phraseology. Without a single lapse, it holds to the time and the place. Often, it holds too hard—the author is so determined to picture the point of view of the London of that period that he indulges in all sorts of digressions and repetitions which slow up the action. The actors, too, by spacing their words too carefully, assist in the dragging process. But, since Mayer directed the piece himself, he must take the blame for that also. Indeed, from first to last the performance is as measured as an old-fashioned minuet danced before an audience of severe parents. Only Mary Ellis's Laetitia and Walter Kingsford's Mr. Snap do not suffer from the heavy-handed direction and writing; their performances, especially Miss Ellis's, are among the very best of this season—of any season.

Like her girl in "The Dybbuk" and her Becky Sharp, Mary Ellis's daughter of the prison tingles with life. She manages to give the lass range without lessening in the least her emotional surge. The girl, as impersonated by Miss Ellis, has humour, gaiety, temper, innate skepticism, intense, flaring passion; she is the prostitute by nature who has never dared go beyond the grasping for love. The actress endows her with all those qualities and many more that elude words, without once overstressing or even appearing to "point" in the theatrical sense. Walter Kingsford makes the grafting, petty, insensitive, selfish old Snap a vivid, fascinating creature—a figure by Cruikshank in three dimensions.

Mr. Sydney's interpretation of the Count La Ruse is happily free of the artificialities, the deliberate posturings that have flawed some of his previous work. But the deliberateness of his utterance mars his performance; he speaks as though it were necessary to take a deep breath after each word. As a consequence, what he says he says so slowly that it seems like a reading from a book.

But the text of "Children of Darkness" gives that impression also. The old phrase applies: "It belongs to the library rather than to the stage." Mr. Mayer has evidently been so absorbed in his investigations into the way the people of the early eighteenth century lived and spoke, regarded life and one another, that he has forgotten often to dramatize his material. By changing one word, a line in the play would apply to the author of this particular work. "He's a poet—'tis in his nature then, this incoherence." Considerable cutting, sharpening of the dialogue, and "speeding up" would improve "Children of Darkness"; at present, the spectator is never involved; he is always outside both the actions of the characters and the emotions that cause them. At the same time, the lines constantly delight him.

"STRIKE UP THE BAND"

Whenever our Martian lets his thoughts revert to the one musical piece he saw on his brief trip to earth, the vertical line on his forehead vanishes, his head stops shaking, his mouth opens, and a queer expression comes into his eyes. Time, distance—nothing can dim the glitter of "Strike Up the Band." He will be dazzled by it all his life. But, then, he has no basis of comparison. To those of us who have, the new piece at the Times Square Theatre is but a smart musical show with a gay, swift first act and a second that falls off lamentably. In no respect is it better than four or five other entertainments of its kind in town.

The music, although by George Gershwin, is pleasant, varied, but neither catchy nor particularly distinctive. It alternates syncopated numbers with languorous, sentimental ones; none is remarkable by either a popular or a more ex- (Continued on page 108)

TRY THE KLEENEX WAY to remove cold cream

It frees your pores of dangerous dirt and oil . . . without stretching or irritating the skin

You lift two sheets of Kleenex from the automatic package . . . they come out easily while your other hand is busy with the cold cream jar. You blot the cold cream off face and throat with soft absorbent Kleenex—then discard the Kleenex, and with it dirt, grease, germs, and make-up which might otherwise endanger complexion beauty.

Now in Colors

Kleenex comes in dainty tints of pink, green and yellow . . . and white, of course, if you prefer. The box is a marvel of ingenuity which hands out 2 sheets at a time.

YOU know with what infinite care great beauty specialists preserve the delicate texture of the skin. No hard massage . . . but gentle *patting* . . . when creams are applied. No stretching or rubbing of the skin when creams are removed.

Instead, a gentle blotting up of surplus cream with super-absorbent Kleenex, made just for the purpose.

Every woman, in her own home, should use this same scrupulous care if she wishes to preserve her skin's firmness and freshness . . . and youth.

Kleenex is *so* gentle, *so* dainty. You just hold it to your face, and *blot* up the oil and cream. All the dirt and cosmetics come, too, leaving the pores really clean.

Then you discard the soiled tissues. Doesn't this seem a daintier way than staining and ruining towels? It's far cheaper. And more hygienic, too . . . because towels so often harbor germs that may start skin infections. "Cold cream cloths" usually teem with germs!

Use for handkerchiefs

Thousands of women . . . and men, too . . . consider Kleenex far more sensible than handkerchiefs. Office workers keep a box handy in a drawer. Mothers send a box to school with the children.

Kleenex is especially fine to use when there's a cold. You use it once, then discard it. The cold germs are discarded, too . . . instead of being stuffed back into a pocket or purse. Kleenex makes it easier to keep from infecting others, and reinfecting yourself!

Once in your home, you'll find countless uses for Kleenex. It comes in dainty colors, or white if you prefer. The package is a marvel of ingenuity, which hands out two sheets automatically. Buy Kleenex at any toilet goods counter. The coupon will bring a sample.

»——————————————————«

Kleenex Company, Lake-Michigan Bldg., Chicago, Ill.
Please send a sample of Kleenex to: V-3

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Address.....

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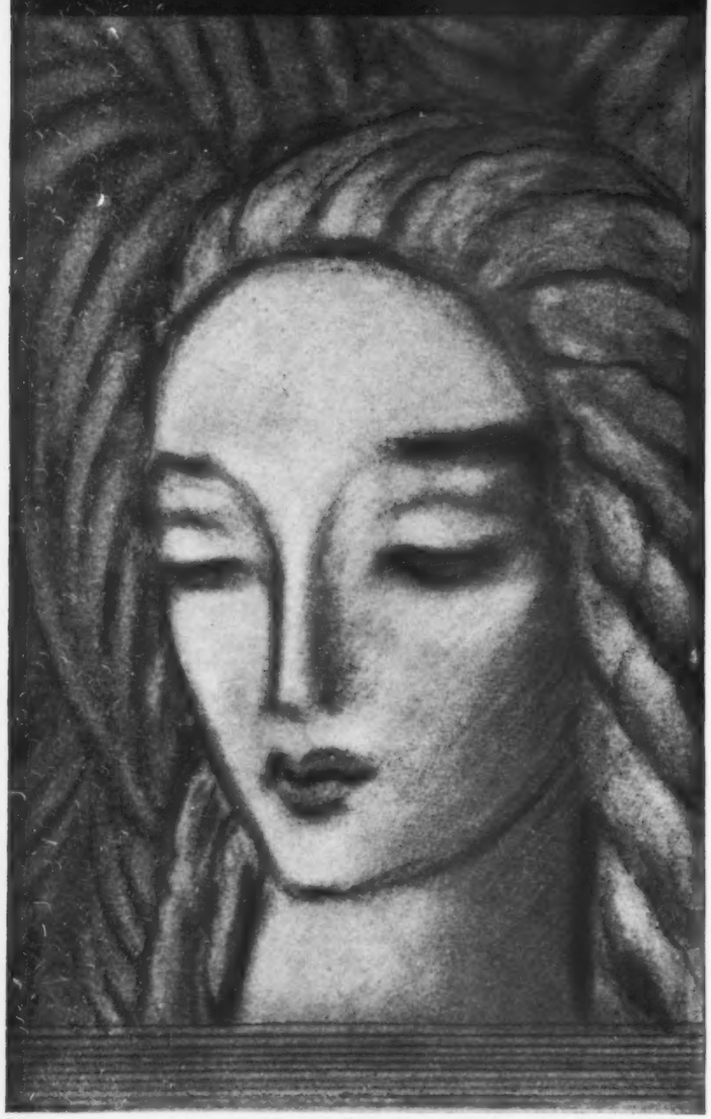
Kleenex Cleansing Tissues

TO REMOVE COLD CREAM

PARFUMS

LUCIEN LELONG
PARIS



New... new as springtime, and as exhilarating... is my latest creation, Parfum J. Fresh, sweet and youthful... Parfum J is a refreshing fragrance, flower-laden, that lingers delicately about you. Before you decide that you have found your favorite perfume, do try this newest expression of loveliness... L. L.

IN THE SMALL SHOPS

(Continued from page 81)

follows the same policy in modelling hats for both the young and the not-so-young. Both types of models have the same chic, but the hats for the older woman have larger and deeper head-sizes, and every effort is made to suit the individual.

• Mary King's name stands for tweeds in New York. She makes the sort of tweed suit or coat that is classic in line and, due to her own particular touch, has a perpetual air of smartness. All her materials are imported, and you'll find the beautiful solid coloured tweeds with a pastel cast, as well as the mixtures, in her collection. Miss King has made many of her models with unlined jackets and coats, and the skirts are of infinite variety—wrapped or cleverly gored with a gradual flare from the hips. In this shop are amusing bright silk scarfs that we haven't found anywhere else in New York. There are also dress-and-coat ensembles with the dress in a lighter weight tweed than the coat, sometimes matching in pattern and colour, and sometimes very smartly not matching. Rodier's printed light-weight silk-and-wool mixtures, which are so chic for blouses, are to be found here, too.

• It is always satisfactory to go into a charmingly intimate shop and find a woman who knows French models thoroughly and who, at the same time, can design dresses, suits, or ensembles for your own particular needs and appearance. Madame Heloise makes sketches for you herself and has beautiful imported materials to work with, as well as domestic fabrics. You will find here, too, those adorable French hand-made crêpe de Chine dresses that have never been more in the mode than they are this season.

• There are thousands of excellent tailors in New York, but not all of them consider the slimness of your purse as does a gentleman named Tiozzoli. Of course, he will make anything for you, but most noteworthy are the suits that he makes for under seventy dollars. These are classic in line and made of imported or domestic materials. He has been long established and is known for his excellent craftsmanship. It is also well to remember that he makes and remodels fur coats at reasonable prices.

SEEN ON THE STAGE

(Continued from page 106)

acting standard. The song from which the show takes its name stands a chance of being played for awhile on various mechanical instruments, and a tender ditty called "Soon" may be heard here and there, but that is about all. The quality, the originality we have come to expect—and demand—of Gershwin is not in this music.

His brother, Ira, wrote the lyrics. They are far above the average. And so is the early part of the book—"by Morrie Ryskind based on a libretto by George S. Kaufman." It sets out gallantly to make merry with some of our sillier attitudes and solemnities and, for half the evening, succeeds delightfully; then it becomes little more than a series of song cues.

The performers whom Edgar Selwyn has assembled for "Strike Up the Band" do their work efficiently. Blanche Ring's talents have not much play. Gordon Smith and Doris Carson dance well and give the impression of enjoying it hugely. Jerry Goff is convincing as the handsome juvenile. Clark and McCullough are starred; their stuff belongs more to the vaudeville than to the legitimate stage, for, while quite diverting for a time, it lacks the resource, the ingenuity, the variety to hold through an entire evening; repetition of the same sort of gags and mannerisms is bound to grow a bit tedious before long. Clark, who is the life of the team, could easily overcome that, but, as yet, he has neglected to do so; McCullough would find it more difficult.

Because of the participants, the manner of the staging, and the early satire, "Strike Up the Band" belongs in the first string of musical comedies—but in the rear line.

"WATERLOO BRIDGE"

June Walker has returned to the New York stage, after too long an absence, in a bit of sentiment and pathos by Robert Emmet Sherwood, author of "The Road to Rome," called "Waterloo Bridge." It tells, in four scenes, the story of the love of an American soldier for a girl of the London streets; were it done in one scene, it might achieve its purpose, although even then it would not be convincing. For it asks one to believe that a young man after three years in the War is so simple that he never suspects the profession of a girl who picks him up on a bridge at night. Furthermore, Sherwood has written his fable in one key, every episode is too long, and several are extraneous. The final scene especially—the separation—loses its hurt by being prolonged beyond all dramatic sense. But the author was confronted by the problem of making what would in another medium be a "short-short story" stretch over a whole evening; he resorts to obvious padding. That merely directs attention to the thinness of the story. The dialogue of "Waterloo Bridge" is excellent, the drama inept.

The rôle of Myra demands that Miss Walker twang one note all evening, but she twangs that one with her accustomed charm. She never, either by her dress, speech, or behaviour, suggests the prostitute.

Glenn Hunter plays the incredibly credulous soldier with more force and vigour than is his wont. His diction has not improved, he mangles his words whenever he gets the least excited, runs them together, lets them out explosively.

Coral Witherspoon and Florence Edney are good when their cockney accent does not desert them.

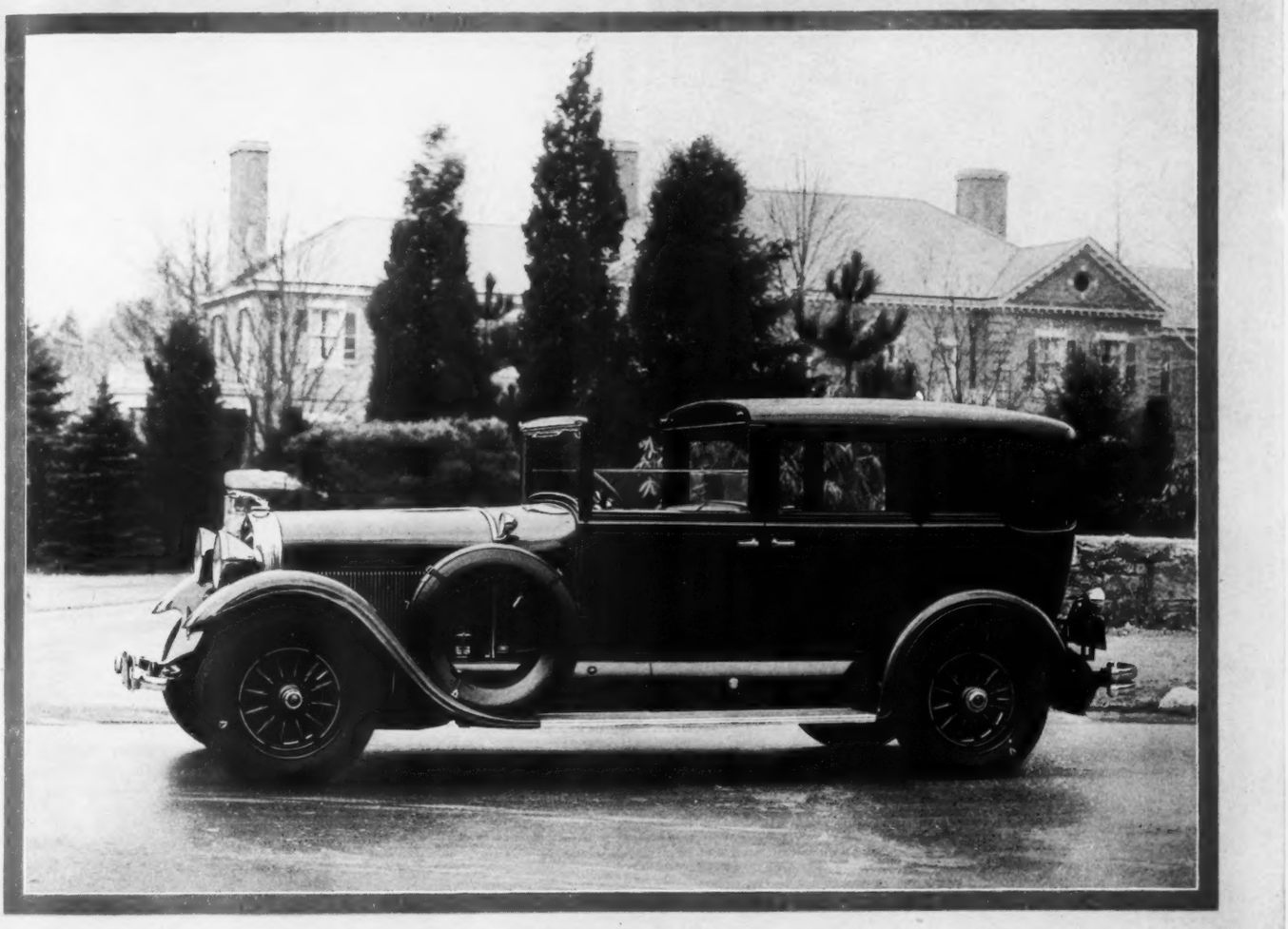
"CITY HAUL"

The title explains "City Haul"—a formula melodrama about corruption in municipal politics. It moves rapidly, alternates thrills with "comic relief," sentiment with harshness. It manages all that in such a way that it can be said to merit the label "good of its kind."

"THE SAP FROM SYRACUSE"

Not even so dubious a compliment as "good of its kind" can be paid "So Was Napoleon!" a self-styled "rollicking comedy," which was first announced as "The Sap from Syracuse," appeared at the Harris Theatre under the Napoleonic caption, and, after a few performances, resumed its original name. It is merely a congeries of studied wisecracks and stale situations.

IN MAKING the Lincoln, operations that best can be performed by hand are in the hands of fine craftsmen. Things that best can be done by machine are performed by machines that are the admiration of the engineering world. There are delicate measurements and accurate applications of tremendous force that never could be achieved by craftsmen unaided. But some of the machines cost large sums, and it is indicative of Lincoln quality that *their use often retards the speed of production.* ◆ Only a plant inspired by a relentless enthusiasm for perfection and backed by unlimited resources, would and could afford to maintain all these aids of which the modern engineer and craftsman dream. ◆ From the only such plant in existence, comes the long-lived, powerful Lincoln . . . so precisely constructed that it requires no breaking in. Its making involves no worry about speed of production, no fretting over the high cost of superior materials, no single concern save the personal ambition of its maker to put on the roads of the world the finest motor car that unrestricted effort can achieve.



THE BRUNN
ALL-WEATHER BROUGHAM

In this impressive motor car, available with collapsible top, the designer, Brunn, displays a convincing ability to combine aristocracy of line with the effect of fleet strength so in keeping with the quality of the Lincoln chassis. When the driver's compartment is open and the top over the roomy passenger space collapsed, it is the type of fair-weather vehicle that flourishes in centers of metropolitan culture. The brougham's overstuffed rear seat accommodates three in complete comfort. There are two chair-type, auxiliary seats facing forward. Wide doors facilitate graceful entry and exit. The driver's section can be enclosed in bad weather. Richly upholstered, equipped and finished, this combination of riding luxury and smooth year-in-year-out power beautifully represents the fine group of varied Lincoln types.

THE LINCOLN

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HATS Distinctive in

Simplicity of line Quality of

material Excellence of workmanship.

Hat illustrated

Natural Baku Straw - Black Velvet Ribbon trim.

65 West Thirty-ninth Street, New York

Smart shops carry R. A. Dorman Hats.

THE TOILING LILY

(Continued from page 55)

as her card-playing sister. As for her husband, he is so entertained by her vitality and engaged by her grasp of life that he has very little to say on the subject. Perhaps, he had a few clichés on the tip of his tongue when she first began to work, but they have long ago been silenced by respect, sympathy, and admiration.

But her path towards success is no royal purple road to fortune. Rather, it is a hazardous route, as beset with dangers and distractions as that of poor Pilgrim. Early in the game, she is sure to fall into the slough of despond, from which she must pull herself out by the boot straps if she is not to flounder incompetently for the rest of her life. The lions of mistakes, the lures of self-indulgence, and the Giant Despair must be met. It's a hard road —"many are called, but few are chosen."

Not at all in the spirit of the woman of former years, who said, "I've got a job, my dear, isn't it amusing?" she has looked at life sanely and made a careful choice of an occupation in which she feels she can get and give equal benefit. Whether it is business, one of the arts, or the furthering of a cause, she makes herself a connoisseur of it, without forgetting the fine flavour of the other life which means husband, friends, and an intelligent interest in her appearance. With her comprehension and grip of affairs, she has earned the respect of a world which can not call her either a meddler or a dilettante.

The arts, the professions, and business alike are open to her. They need her talents, finding that she can do a man's job, but with a difference. It is that difference that makes her valuable.

THE STAGE?

If she chooses the stage, she has found a métier peculiarly suited to her sex. With histrionic visions, ranging from Mrs. Siddons to the Divine Sarah, floating before her eyes, she can not help but feel that no efforts, no weary labour is too great for success in this gayest, most temperamental, and most immediately applauded of the arts. Long hours, conscientious rehearsal, and eternal repetition are repaid in a very glittering coin.

But, in settling upon the stage, she has also brought herself face to face with one of the oldest, most bewildering problems of the working world. Can a woman have a stage career and find time to give her husband any of the companionship which marriage must mean to be a success? She lives for the night hours, he, generally speaking, for the day. Unless both husband and wife are actors and lead the same stage life, the test of their marriage is apt to prove too stern. Will it meet the test? The answer lies in her.

Hope Williams, who put the holiday spirit into "Holiday," is an example of a woman whose talented fingers are in more than one pie. She has tasted social life, marriage, the stage, and the business of owning a ranch with appreciation and undoubted enjoyment. As for her success—her characteristic walk and her nuances as a comédienne are too well known to need eulogy. One remembers with a faint start the whispers, lifted eyebrows, and smelling-salts that furnished an accompaniment to the stage débuts of recruits from society not fifty years ago.

Lynn Fontanne represents that fortunate type, the woman who shares her husband's profession. From the intensity with which she and Mr. Lunt insist on being cast in the same play, it is easy to see that a rift is the farthest thing in the world from their domestic lute. There must be a certain satisfaction in having a qualified critic on one's hearth.

The name of Ruth Draper means to two continents the highest expression of the monologuist's art. From the crowded ranks of the talented amateur, she has raised herself to the solitary peak of the great professional. Such lifting of one's own weight means concentration, work, and purpose incomprehensible to the sweet young thing in pale green tulle who says she would simply adore to be an actress. Yet, the versatility which changes Ruth Draper from an immigrant to a débutante and from a débutante to the débutante's grandmother in an evening, does not vanish with the fall of the curtain. Aside from her work, she is interested in a delightful apartment, charming entertaining, and swarms of nieces and nephews with whom, at intervals, she surrounds herself. And she has many other avocations which outnumber those of any ten excellent women who believe that woman's place is strictly in The Home.

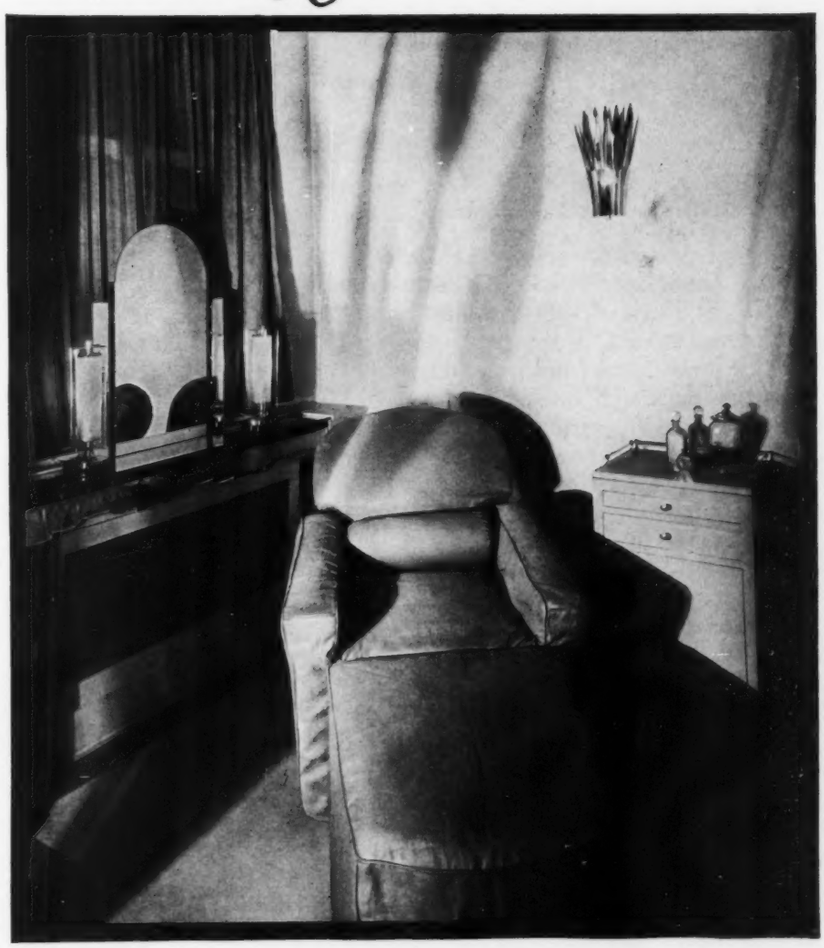
MUSIC AND DOMESTICITY

Music is well known to be the most absorbing of the arts. One can not even mention the great operatic and instrumental professionals in speaking of women who combine their work with a social home life. These great artists have but one consuming, burning interest, and that is music. The most they can have of an outside life is a husband and perhaps children. Society, in the absorbing sense, is out of the question. But a woman whose voice is known as a charming soprano, who sings both classic and modern songs as they should be sung, combines the duties of an artist with those of a wife, a mother, a hostess, and, as if that were not enough, a shop owner. Mrs. William May Wright owns and guides the management of a hat shop in a smart side street, has an apartment, a daughter, and a husband, and, herself attending to the details, gives every year a circus party which for its ingenuity and fame must trouble the remains of P. T. himself. But, she is also an artist. She gives four hours every day to practice and goes on concert tours, and her performances are greeted by those who know as the performances of a professional and not an amateur, that polite term tinged with patronage. There are no sterner critics than music critics, and they speak of her voice with serious admiration.

And yet, like all really complex things, her life sounds admirably simple when she explains it. Unwilling to miss any of each exciting day, she gets up early and breakfasts with her husband with all the devotion and twice the enthusiasm of a woman without a career. She sees her little girl off to school, attends to correspondence with her secretary and the necessary business connected with her hat shop, and settles to the strict matter of practicing. After lunch which is a matter of friends and not of any sacrifice whatsoever, she completes her voice work. By the time her husband comes home, she has spent a day which makes far better conversation than an account of domestic upheavals and an analysis of bridge hands.

One begins to realize the truth of the saying that the people who are busiest find the most time for still more things to do. If one is determined to accomplish a certain thing or things in a day, one does them by hook or crook. (Continued on page 112)

In the smart new york salon of **Kathleen Mary Quinlan...** beauty acquires the new naturalness that paris says is *Chic*



To create beauty which harmonizes in every detail with the need of the latest fashion, to make the tone and texture of a woman's skin, the character of her make-up, the style of her hair, the youth and brilliance of her eyes, contribute their utmost to the smart ensemble—these have long been a part of Kathleen Mary Quinlan's program for the care of beauty.

And now, in her new luxurious Salon in New York, she is better than ever equipped to put these ideas into practice, to make a woman's beauty the inspiration for her frock, her hat, her furs, and even her jewels.

This spring, beauty, to be chic, must be as fresh as the apple blossoms, as natural as youth. And since this naturalness can only be exquisite if first the skin has a fine clear texture, Miss Quinlan is giving special attention to this problem.

Her wholesome creams, delightful stimulants, her fragrant astringents and lotions, contain the purest oils from fresh herbs and flowers—ingredients which minister to the *natural* beauty of the skin—make it bloom with vitality and health.

Luring loveliness to the skin must be accompanied by equal cherishing of the eyes. Tired eyes rob the face of youth, while sparkling eyes, eager and bright, add much to a woman's charm. Care of the eyes is Miss Quinlan's most important service to the cause of beauty. Her special eye preparations will help to keep the delicate tissues around the eyes firm, unlined.

Finally, having studied the fine art of make-up in all the subtleties of the new natural mode, Miss Quinlan offers you rouge, powder and lipstick which add allure to your loveliness and accent your type.

The new Salon of Kathleen Mary Quinlan is at 655 Fifth Avenue, New York. For appointments, telephone Plaza 4086. Miss Quinlan's exquisite preparations may be purchased in all of the leading stores.

One of a suite of treatment rooms of the new Kathleen Mary Quinlan Salon, 655 Fifth Avenue, New York. Each room is a different pastel color with contrast in linen hangings and chair cover. Cylindrical modern lights are mounted on the smart dressing tables, and mirrors are framed with black crystal. Wide windows let in the sunshine, draw curtains darken for repose. The chaise longue is the luxurious means to a refreshing interlude while velvet fingers smooth on Miss Quinlan's excellent preparations. Skins become fresh, rested eyes sparkle, hair gleams with new vitality and health. And now—you go forth to an admiring world.

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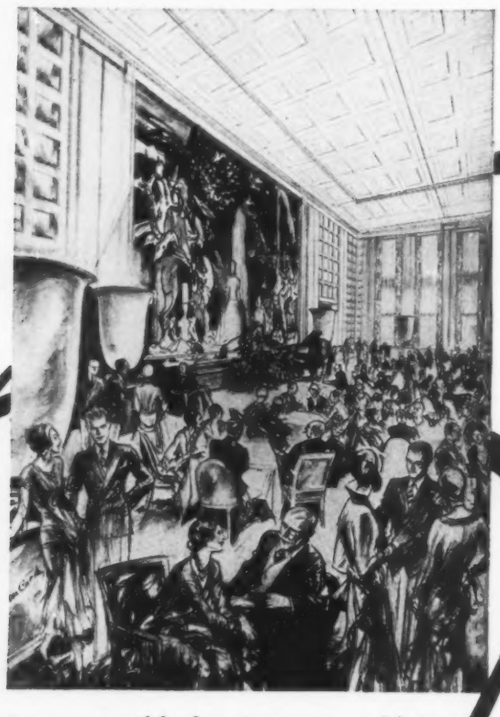
Ile de France

...where one's sophistication comes of age



Salon Mixte of the "Ile de France" at tea hour

THE gypsy world of society, art and letters is never bored on land or sea. The "*Ile de France*" with its glittering modernistic salons, is the gathering place of the wits and the gourmets, the stage on which one sees the smartest frocks in smartest settings ...afternoon tea and evenings in the Salon Mixte are always gay and beautifully chic. Breton sailors, trained in a long and splendid tradition... stewards who anticipate every wish...de luxe suites that couldn't be more luxurious...all outside rooms with private baths. No wonder the sophisticates take it for granted and cross the "longest gangplank in the world"... from the heart of Manhattan to Havre, the port of Paris.

"Ile de France"
Mar. 28-Apr. 18

• • •

"Paris"
Grand National Special
Mar. 21-Apr. 11

• • •

"France"
Mediterranean-Moroccan Cruise
March 15
April 25

Five and a half days to Plymouth, England

By de luxe Weekly Express Service, New York direct to Plymouth, a waiting express for London, a few hours later the covered pier at Havre, three-hour express to Paris. The new "*Lafayette*," the "*De Grasse*" and the "*Rochambeau*" form a cabin fleet that makes economy smart.

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

THE TOILING LILY

(Continued from page 110)

The general concensus of opinion among women with careers is that, in any case, they would not for worlds find themselves jobless. Mrs. Paul Reinhardt, who, with her husband, is the Reinhardt Galleries, knows that if she were not supremely interested in the buying and selling of pictures, if she were not, as she calls herself, a born trader, some other interest would consume her energies. This is true of all women of this type; like dynamos, they are hopelessly restless if they are not allowed to discharge electricity in the form of work.

The whole situation of the woman who combines a career with home and husband is quite clear in Mrs. Reinhardt's mind. She believes that the many women who say that the affairs of a household are enough to engross a woman are incapable of substantiating their arguments. One would need to lie awake at night to think up sufficient material to fill every hour of the next day. Of course, our mothers found their hands full with a house, but since machinery has quadrupled the tempo of labour, woman is freed from a hundred tiresome processes of housekeeping. In fact, an outside career saves a woman from a fatal mental stagnation and that concentration on details which is tiresome to one's friends, exasperating to one's husband, and death to a broad view of life.

After all, somewhere in the course of her life a woman must stop short and take her measure with that strictest of tapes, critical self-analysis. If she finds that housekeeping is obviously her métier, splendid. Let her be the most complete, the most knowing, and the most charming housewife in the history of woman. But if, in this day of mental development and cosmopolitan scopes unbounded by any horizon, she discovers a paramount interest in work, whatever it may be, let her juggle with the two silver balls of work and home, earn the money to pay some one whose business it is to attend to the details of a house, and join the ranks of those who have gone before her.

The problem of the husband who is a conscientious objector is solved at the start for the lucky woman like Mrs. Reinhardt, who shares her husband's work. One interest absorbs them both, and "their job" is even more delightful to discuss than "his job" and "her job."

THREE CAREERS AT ONCE

Another woman who practises that one of the arts called simply art, is Mrs. Harry Payne Whitney. The world of sculpture knows and admires her work, the world of Saratoga and the race-tracks knows and admires her horses, which have the cleverest names on the track, and the social world knows and admires her. One does not hesitate to call her a woman with three careers.

Since the days of the Brontës and George Eliot, writing has been to women a great torch in the general darkness of being a woman. Nowadays, with the gloom considerably lightened, she still turns to it as an ideal instrument for her talents and as one of the most agreeable of the arts. Among the foremost women writers in America is Alice Duer Miller, who, besides books and short stories, has to her credit a husband and a son. They all have breakfast together in the living-room, served on trays, and, after the general male exit, Mrs. Miller writes, from about half-past nine to one o'clock. The rest of the day is what another woman might call "her own." Only too few of us can write, but all of us should realize from this itinerary of a working woman's day that a great deal may be done in a few hours. Not, of course, what Mrs. Miller does, for pens may fit but awkwardly in our fingers, but something. It may interest Mrs. Miller's readers to know that her first flair was for mathematics, not fiction, and her latest is for water-colour painting, which she has taken up with surprising quickness and ease.

One of the brightest of our bright young people is Nancy Hoyt. Her first novel appeared when she was at the advanced age of twenty-two, and now, two books later, she is hardly older. Her work combines undeniable entertainment with real literary ability. Any one who knows her and her conversation, a mixture of sugar-coated wisdom and inspired nonsense, will be amazed that a person so amusing in the superficial sense of the word can have a life that means hours of hard work, none harder, a husband, and a baby. The cares of a household, ably attended to, rest becomingly on her vivacious shoulders.

One can not leave books without a word of that woman who, with her husband, means one of the greatest publishing houses in the country. Blanche Knopf has played what would be a man's part, were it not enhanced by the very fact of her being a woman, in the building of a firm which puts out books that are achievements in selection, manufacture, and smartness.

POLITICS, TOO

The name of Ruth Pratt is known to every man or woman who even so much as glances at the first page of the newspaper. With five children, now grown up, and a large house in New York, she is also, as the world knows, a Congresswoman, and there are few men, after all, who can claim a like distinction. With the hundred thousand duties and responsibilities which claim her hours as a woman in public life, she yet has time to see her children and be known as one of the most charming people there are. How can she do it all? Like all great people, she is essentially simple, and does it all because it is there to be done.

What she says about a political career should be interesting to every woman who has ever turned an inquisitive eye towards the affairs of a nation. In brief, she believes a woman must have the matters of home and young children well adjusted and under control before she attempts politics. She must be willing to begin at the bottom and not to shirk the "dirty" work, undertaking tedious campaign work with as much enthusiasm as the more interesting jobs. She must realize that success can not be reached at a bound, but after long years, often, of indomitable labour and doing jobs that some one else has shirked. The last great point is that she must have a sympathetic husband—any less would inevitably revolt at the occasionally strange hours his wife must keep. If he is also interested in public service, so much the better.

Mrs. Pratt does not feel that she misses any of the other side of life as a result of a career. All the things of a social nature that she really wants to do occur in the evening, when she is comparatively free. And, after all, this is a point which applies to the other professions as well.

Another woman on the dizzy heights of political achievement is Mrs. Charles Sabin, who is now President of the National (Continued on page 114)

Every day your mirror shows you the lovely difference!

...for these new Du Barry Beauty Preparations and the new Du Barry Hand Principle bring the beauty salon to your own home!

Try it yourself . . . the day by day use of these new Du Barry Beauty Preparations by the new Du Barry Hand Principle . . . and you'll find yourself looking often in the mirror just to see the lovely difference in your skin.

For it is just this *day by day* use that counts in caring for your beauty. That's why Richard Hudnut devised these Du Barry Beauty Treatments for use *in the home* . . . so that every day—not just once in a while—you can give yourself the same sort of beauty treatments you receive at the Beauty Salon.

A special Du Barry treatment has been devised to correct the marks that age leaves on the skin . . . treatments so simple, so pleasant, so quick to show results.

There's a velvety cream that liquefies the moment it touches your skin, *floating* the dust and grime right out of the pores. A sparkling lotion that dissolves excess cream and closes the pores. Creams, too, to nourish the skin and invigorate it. A fragrant oil that works wonders in smoothing out the tiny furrows in the skin and coaxing back sagging contours to firmness. And lotions to refine the skin's texture and stimulate circulation.

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HOME METHOD—HAND PRINCIPLE

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I accept your offer of a 10 days' supply of Du Barry "Two Essentials of Beauty". Enclosed is 10¢ to cover the cost of mailing.

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These preparations embody the results of the most modern research into cosmetics by the Hudnut laboratory . . . making use in many cases of new ingredients never before used in beauty preparations. Pure, safe and scientifically tested for use *in the home*. And the scientific Du Barry Hand Principle makes it all so easy.

RICHARD HUDNUT'S 50 GOLDEN JUBILEE
50 YEARS OF CREATING BEAUTY PRODUCTS

The preparations, inexpensive (as you can see) are so economical to use, too!

Du Barry Special Cleansing Cream — $1.50, $2.50, $4.50
Frees skin of dust and impurities.

Du Barry Skin Tonic and Freshener — $1.00, $1.75
A mild astringent which dissolves all traces of cleansing cream.

Du Barry Tissue Cream — $1.50, $2.50
For normal or oily skins. Has special softening qualities.

Du Barry Special Skin Food — $1.50, $2.50
Lubricates dry skins.

Du Barry Special Astringent — $1.50, $2.50
Subdues oiliness of the skin.

Du Barry Muscle Oil — $1.50
Slightly astringent. Stimulates the tissues.

Du Barry Eye Lotion — $1.00
Refreshes and soothes the eyes.

Du Barry Pore Cream — $1.00
Refines enlarged pores.

Du Barry Beauty Lotion — $1.00
Slightly astringent. Smooths and firms the skin. Also an excellent powder base.

Du Barry Hand Beauty Cream — $1.00
A softening, whitening cream.

Du Barry Face Powder — $2.00
A fine textured powder in skin tones.

Du Barry Foundation Cream — $1.00
A finishing, protective powder base.

Madame! will you try these "Two Essentials of Beauty" 10 days at our expense?

We'd like to send you our "Two Essentials of Beauty"—a liberal trial jar of Du Barry Cleansing Cream and a generous bottle of the sparkling Du Barry Skin Tonic—so you can prove to yourself just how efficient . . . and delightful . . . the Du Barry Cleansing Treatment is. The handbook thoroughly describing this treatment . . . and every other treatment in the series . . . and containing a chart for the analysis of your own skin problems will accompany them. Just mail this coupon.

Easter Morning

HATTIE CARNEGIE, INC.
42-46 East 49th Street
New York

THE TOILING LILY

(Continued from page 112)

League of Prohibition Reform. She believes that a woman's "prime of life" for work is between the ages of thirty and forty, when her energy, her strength, and her enthusiasm are at their height. Of political work, she says that it is an all-time job of the first water and adds the amusing, but undoubtedly true reflection that just a job seems to be the best thing in the world for a woman's health. One has very little time to divert oneself with headaches, nerves, or general "bad tone" while one is being consumed with the fire of enthusiasm. Mrs. Sabin herself is one of the women of affairs who have learned to take care of their health like men, to lead lives of system and moderation towards keeping their sound minds in sound bodies.

She is another woman with a diversity of interests. She has a house on Long Island, another in South Carolina, and an apartment in New York. Each is a *chef d'œuvre* of its kind and famous for the decorative quality of its interior.

OTHER FIELDS ARE CONQUERED

To represent the new sphere of interior decoration which has appeared like a particularly dazzling meteor in a modern sky, there is no better person than Marian Hall. The shop which she and her partner own and run, Diane Tate and Marian Hall, has achieved a success which is a real phenomenon for the few years in which it has been in existence, all under woman power.

Marian Hall is not married and does not believe that she could work at her particular job with her present intensity if she were. At five o'clock of a dreary afternoon, the most important thing in life may seem to her that Mrs. Silvergilt's dining-room curtains be hung before her dinner-party that very evening. If she were married, perhaps it would be necessary to be home and see that the children get their apple-sauce, leaving Mrs. Silvergilt to wring her helpless hands. That is not Miss Hall's idea of how to go about being a decorator. She says that in questions of her work, she lacks all sense of humour, and one can not but conclude, talking to her, that such questions have a unique claim.

After the curtains are all hung and the Renaissance ash-trays in place, she finds, however, that there is still a considerable margin of time left for the pursuit of happiness. In the course of her work, it is necessary for her to take periodic trips to Europe. These are for her a combination of professional work and sheer pleasure, a sort of mingling of the virtue and the reward. It is, of course, a bromide to say that one enjoys dessert all the more for its being at the end of the meal.

No woman's name is more closely associated with endeavour and achievement than that of Miss Anne Morgan, whose energy like an oriflamme has for years been at the forefront of the battle. More than personal work, her mind is of the large sort that attacks labour on a grand scale. One need think only of her splendid undertakings during the War, of her recent bringing-to-be of the magnificent clubhouse of the National Women's Association, to realize just how grand this scale is.

At a recent dinner given by the Association, various representative people were asked to speak on the question of the interrelation of women and work. One of the most interesting speeches was made by Mr. Samuel Reyburn, of Lord and Taylor, whose comments on the matter were particularly salient. He stated the truth that the mind of a little girl is equal to that of a little boy. He believes that the later development of the boy above the girl is due to the training in independence and self-reliance, which is part of a boy's education and not of a girl's. To point out the capacity for these qualities inherent in a woman, he cited the example of the pioneer women and of the women in the South in the reconstruction period after the Civil War, when, penniless and often husband-less, they carried on the entire work and management of their farms under terrific handicaps, with all the executive ability of men. They did this because they had to; and every woman can develop a like capacity with the need or the will. Mr. Reyburn pointed out the flaw in the constantly heard bromide that men have judgment and women intuition: judgment is a quality that must be developed, can not come at birth; and, with the proper training, women would have this enviable quality, which, plus their native intuition, would put them on a unique pinnacle.

Mrs. Stanley Resor is, with her husband, at the head of one of the greatest advertising businesses in the world. She has three children and a large apartment, which is more to her than a place to eat and sleep in. There are few men who cut a better figure in business than she.

She believes that a woman's value to a business lies in exactly those things which many women feel they would have to sacrifice in having a career—that in going about, seeing people, and gathering new and essentially feminine impressions, she can give something to an organization which is, in brief, a perspective of life as it is really lived. She feels that her value to her business lies to a great extent in contacts and a horizon not bounded by office walls.

As to the problem of how a woman shall run a business and a home at one and the same time, she has the philosophy of the thing in a nutshell—learning to work. Knowing how to work makes one systematize everything, whereupon everything becomes delightfully simple. The working woman sees her life in large planes, as a man does, and doesn't drive herself mad with details. This perfect perspective makes affairs arrange themselves in some sort of order. One sits back before this sort of cubist landscape and says, "There! That room must be entirely redone," or "There, dear Viola! She must be asked for the week-end," with Olympian supervision. In short, running a business helps one to run everything—house, children, marriage—better and with more efficiency.

THOSE WHO TOIL NOT

As for the women who have never learned what work of any sort means, they are often in the unfortunate position of not knowing where anything comes from. They are not sure what it is their husbands do. Money, to them, grows on little trees in the bank, and they have never, never thrilled to the sensation of sensations—the realization of accomplishment.

One wishes that there were a course that all débutantes must automatically take, introducing to them the hundred branches of work that are open to them. There should be such a course, for it is a great pity that young girls must so often flounder about for years in the small duck ponds of jobs in little shops, (Continued on page 116)

SOCIETY WANTED THE FACTS ABOUT BEAUTY

» SO PRIMROSE HOUSE WAS CREATED

PRIMROSE HOUSE was created for an exclusive little group of society women who wanted the real facts about beauty. The famous Primrose House Treatment and the celebrated Primrose House Preparations are the result of their foresight.

For the woman whose skin is normal (neither too dry nor too oily), Primrose House has developed an extremely simple treatment. In this treatment only four steps are necessary and for each step Primrose House has perfected a special preparation.

1. For Cleansing — Roseleaf Cleansing Cream
2. For Nourishing — Primrose Smoothskin Cream
3. For Bracing — Primrose Skin Freshener
4. For Finishing — Primrose Chiffon Powder

JUST FOUR STEPS TO LOVELINESS

These four balanced preparations, used according to the Primrose House Method, are all the average woman needs to have a lovely skin. The Primrose House Method is extremely simple and is explained fully in a booklet, "Here Dwells Youth," which we will send you free of charge.

For special skin conditions, Primrose House has originated a complete group of preparations. These and their uses are all described in "Here Dwells Youth."

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Please send me a copy of "Here Dwells Youth", which outlines the famous Primrose House Method, and prescribes the preparations for every type of skin.

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"HERE DWELLS YOUTH"

Hotel Cleveland is a hotel with standards, and the courage to hold to them. As a result it is a place where men and women of refinement and good taste feel at home, and where they see about them others of their own kind.

Hotel Cleveland

Public Square, Cleveland—directly connected with Cleveland's new Union Passenger Station

Floor clerks, Servidor service

1000 rooms, 150 of them at $3

TOILING LILY

(Continued from page 114)

social service jobs, all sorts of jobs that may be very good ones, but chosen with no thought of whether or not they suit the girl. In this way, valuable years of a woman's life are lost, years that she needs in the "beginning at the bottom" process that she must go through in her final profession for success. If the débutante could be told about the possibilities of architecture for women, the opportunity for women stock-brokers, the fascinations of book-publishing or magazine work, it would immeasurably hasten her choice of a profession.

Thus, the modern woman, the toiling lily. Of her two faces, one looks towards her home, the other out at far things, but both have the perfection and the glory of the Victory of Samothrace. She has proved, without a wasted word or a gesture, that woman's place is where she makes it.

NANCY HARDIN

MILLINERY

(Continued from page 46)

and a new *jersey de lin* are used by Agnès; and Alphonsine drapes and twists supple visca. Even the more staple exotics, like bengale and baku or the new panamalac, or bogota, which resembles a coarsely woven panama, are crushable and manipulated in drapery and folds. Milan is rejuvenated and seems lighter and more supple. Hemp is crocheted to the shape required or woven in a lace-like pattern; and horsehair, too, seeks its inspiration from lace and may spread in cobwebby shadows above many a garden-party frock. Except for the panamalac, stressed by Alphonsine, and Agnès's shiny ribbed cellophane, all of these straws are dull.

Black, as usual, is omnipresent, but blues make a bid for smartness, and white, already important this winter, should ride in a winner—particularly in the dull exotic straws. White is also good in combination with black, as are the natural greys and the biege-yellow of hemp. Dull pastels, with greens and terra-cotta apricots in the lead, will find a place in midsummer sunshine, while dark browns and the classic beauty of dark—almost black—greens and reds may run black a close second.

FOR READERS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

FOR EYES OF YOUTH

Dull, tired, bloodshot eyes can be made to look and feel much younger by a few applications of *Murine*. It clears them up, brings back their sparkle, and causes them to feel fresh and invigorated.

The formula of a veteran eye specialist, *Murine* positively contains no belladonna or other injurious ingredients.

***MURINE* FOR YOUR EYES**

Give Five-Minutes-A-Day

Look Years Younger

SEND coupon below for FREE book that tells how Kathryn Murray's Five-Minute-A-Day Facial Exercises actually regain and retain the lovely skin texture and roundness of youth for thousands of delighted women. Read their enthusiastic statements of the wonders accomplished so easily, so quickly, so inexpensively. No creams — No straps — No treatments.

Young or old looks depend upon thousands of tiny muscles just beneath the skin surface. Telltale wrinkles, crow's-feet, hollows, loose, sagging skin, sluggish circulation, sallow complexion occur when lack of exercise causes the facial muscles to become weak, flabby, droopy. Facts known to the more exclusive beauty experts alone.

Kathryn Murray's 5 Minute-a-Day FACIAL EXERCISES

Exercise your facial muscles that you may regain or retain the soft, glowing complexion and roundness of youthful beauty. Thousands of women have turned to Kathryn Murray's Facial Exercises with amazing results. Nothing extra necessary. Just your natural beauty and Five-Minutes-A-Day.

RESULTS GUARANTEED

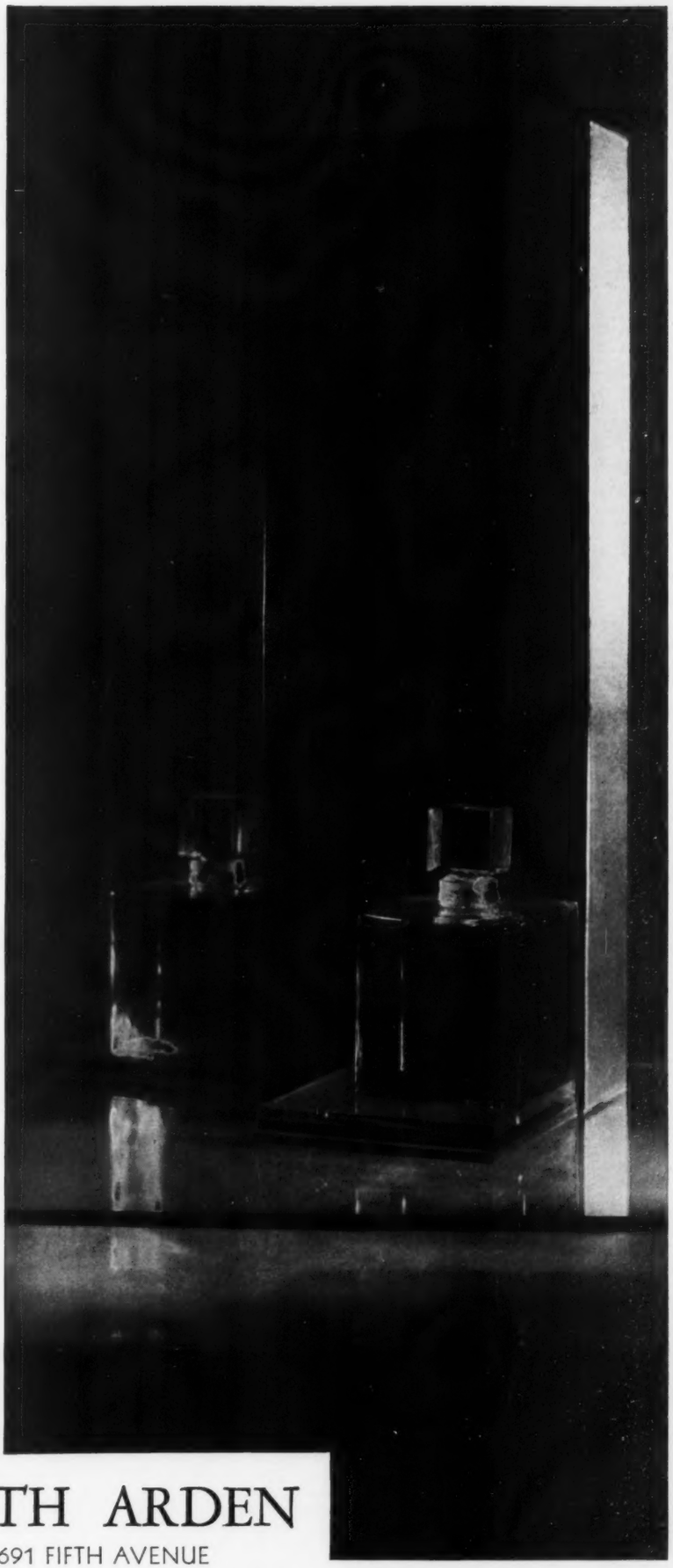
Send the Coupon! Read the interesting FREE book. Don't put off enjoying the glorious complexion rightfully yours.

Send Coupon Today!

KATHRYN MURRAY, INC.
Suite 332, 5 So. Wabash Ave., Chicago, Ill.

Madame:
Without cost or obligation, tell me what to do to gain youthful beauty with Kathryn Murray's Five-Minute-A-Day Facial Exercises.

Name .....
Street No. .....
City ..... State .....



DREAMS

☆ Dreams are an escape from yourself.

☆ They are a kind of magic carpet onto which one steps and rides away from his wounds and his mediocrity.

☆ And they are more—as far as you can dream, so far can you one day go; for dreams are the lovely plans of the unknown reaching towards us to be fulfilled; they are the multi-colored promise of that which can come to pass.

☆ What is a flower but the completed vision of a quiet little seed dreaming in the dust?

☆ What are these terraced buildings all about us like strong hands lifted towards the sky in grave salute, but the dreams of men, come true?

☆ What are the stars, and beyond, more stars too for us to see—all the mystery and movement of the universe—but the reveries of some God, expressed in form?

☆ When one no longer dreams of the beauty that could be, he has begun to die.

☆ Always Elizabeth Arden has dreamed of beauty to be shared with every woman in the world. But she has done more than dream. Like all inspired dreamers, she has crystallized her visions into realities.

☆ Le Rêve d'Elizabeth, the perfume of dreams, has caught the very spirit of gardens dreaming in the moonlight. In its fragrance is a quality that makes one remember her lovely power to dream, to step on a magic carpet and ride away into new worlds.

ELIZABETH ARDEN

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WHAT THEY READ

BY DAVID CORT

THE shades of books of a vanished vogue, supremely readable, loaded with plot and counterplot, rise once more with the appearance of Manuel Komroff's "CORONET" (*Coward-McCann, Inc.*), a prime example of the best of all fictions, the historical novel. Yet, curiously enough, the book is not intended as such, if one may judge from the blurb and a few suggestive clues in the context. It is meant to be a study of aristocracy, from the Italian Renaissance of 1600 until a Chicago pork packer of to-day. It is ridden with symbols and coincidences in the grand style. Parallels laboriously meander through the chapters, and one has the impression that it is all meant to make a point about something or other. Fortunately, it fails in this and, instead, tells a magnificent story. It opens in the Florence of 1600, in the most ambitiously documented section of the book. A proud French nobleman has a coronet made by the first goldsmith of Florence; a Russian prince, conceited and vulgar, has a whip mended in the same shop; a local boy begins to make his fortune in pigs. The story skips to the Napoleonic era. The descendants of the French nobleman have decamped from revolutionary France; those of the Russian barbarian have become hypercivilized wastrels; a scavenger's son in the Senlis where the Counts of Senlis used to rule is the founder of a new house. In this section, Komroff comes to some of his heights. The authority and virility of the writing make for gorgeous passages. Napoleon leads his army, including the scavenger's son as a drummer boy, against Russia; there follow the occupation of Moscow and then, with a wealth of horrible detail, perfectly evoked and sustained, the terrible retreat from Moscow, during which an army that set out numbering over half a million men is whittled by slow death to hardly a hundred thousand (I have forgotten Mr. Komroff's figures, but they are impressive enough). The contemporary Count Burin, the descendant of the Russian barbarian above mentioned, becomes in the course of the Russian campaign one of the most delightful figures in the story and one of the most fully developed. The old Count of Senlis returns to Senlis to reclaim his inheritance and imitate the manners of his forefathers, but he takes a nasty tumble, as the vulgar cheer. More time passes, Chopin and Balzac are worked in (this gets very flimsy on the aristocracy theme, but is as swell reading as all the rest) with the young Count Burin, a fancier wastrel than his predecessors and equally charming. A new theme is introduced in the opposition to this figure of his middle-class avaricious brother who consolidates and secures the estate, the whip, coronet, *et al.*, which have at last been concentrated all in one family. What this has to do with aristocracy in the definition used up to this point is problematical, but it's all in the story. Now it's brought up to the Russian revolution, and the brothers Burin represent two new types: the brutal, half-insane, courageous killer and the sensitive scholar. The first gives us some of the most melodramatic passages in the story, in the White and Red fighting after the Revolution, getting killed off at last; and the second escapes from Russia and out of the book. Nothing is done with him, so that the aristocracy theme has this loose thread dangling. But the reader is charmed to have him survive, if only to prevent the extinction of these delightful Burins. On the other hand, the Chicago pork packer has arrived at the peak of his power, and his wife and daughter are out buying old world culture. They get the coronet and the Count of Senlis, an agreeable and unpretentious young idler, and aristocracy in all definitions and with all the symbols is consolidated once more into one family. Everybody is happy, and a swell book ends. Even though we snub Mr. Komroff's theme of aristocracy in favour of the sheer readability of his story, the fact is that this steady impulse of the author's intention unquestionably made the book the gripping affair it is, in the sense of the writer's sincerity as he wrote it. We are the more entertained that he means to entertain us only as an incident to proving his theme. Perhaps he will not be pleased by this subversion of his intention to our pleasure, but let that pass.

ANTITHESIS

Not long ago, in these columns, we cited Slocombe's "PARIS IN PROFILE" as the most amusing, adult, genuinely glamorous, and indirectly informative book on its perennial subject to be found on this year's book-lists. It is a legitimate opportunity to underscore that citation with the appearance of its perfect antithesis: "THE LANTERN SHOW OF PARIS" by F. G. Hurrell (*Jonathan Cape and Harrison Smith*). This latter does very much the same thing as "Paris in Profile," but in a thoroughly maudlin and counterfeit way. It is to be presumed that there is a market for this sort of thing, else it would hardly be published anywhere; and it is a little shocking to find it on the list of the first-rate house that has published it. The author has a lingo like that of the more expensive women's travel club guides, shabbily informed, sweatily "glamorous," oilily whimsical. This: he retails the immortal anecdote about a policeman stopping traffic to escort a mother with perambulator across the street. The last line: "But just in that moment when the policeman and the perambulator crossed the road, we saw suddenly deep into the heart of France, and there beheld the image of a mother and a child." (The heading of the paragraph is "The Mother and the Child.") And in the immediately preceding paragraph, describing the monument to Paris 1914-1918, he concludes: "It gleams whiter than aught else in this space of flowers and memorials, this memory of Paris armed and watching, valiant, anxious, but serene and strong. We were wrong when we thought of Paris merely as a city of sunshine and butterflies." So he goes, twitching the drapes of Embattled France, turning his face up to the rain, being four years old to find Paradise in the Luxembourg Gardens. The lines in themselves are pathetic and inoffensive, but one withdraws in a kind of horror from the picture this man has in his mind of Paris, which has so many faces that somewhere, sometime, it may even have looked like this.

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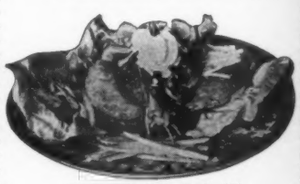

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